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## POSTAL REGULATIONS.

### LETTERS FOR NEUTRAL OR ENEMY COUNTRIES.

A large section of the public still ignores the request officially made by the War Office in September, and again in the early part of the present month, that "in all letters addressed to neutral or enemy countries the name and address of the writer should be given, otherwise such correspondence is liable to retention." The senders of letters to neutral or enemy countries by ignoring this regulation are adding to the congestion at the Post Office, while their foreign correspondence is liable without their knowledge to be detained.

The regulation is not intended to apply to officers and men, who by giving their full name and address, reveal the whereabouts of units of his Majesty's forces in the United Kingdom. Their correspondence is covered by Army Council Instruction No. 971 of 1916. Officers and men to whom this instruction applies can either give an address of some civilian friend who is willing to re-direct to him letters received from neutral or enemy countries or, by arrangement with the Chief Postal Censor, they can give as their address their name, followed by the words "care of Chief Postal Censor, Strand House, Cannon Street, London, W.C.2."



THE H A N D - B O O K

OF USEFUL AND ORNAMENTAL

AMUSEMENTS AND ACCOMPLISHMENTS.



# THE H A N D - B O O K

OF USEFUL AND ORNAMENTAL

AMUSEMENTS AND ACCOMPLISHMENTS,

INCLUDING

ARTIFICIAL FLOWER MAKING, ENGRAVING, ETCHING, PAINTING  
IN ALL ITS STYLES, MODELLING, CARVING IN  
WOOD, IVORY, AND SHELL,

ALSO

FANCY WORK OF EVERY DESCRIPTION.

~~~~~  
BY A L A D Y.  
~~~~~

LONDON:  
SMITH, ELDER AND CO., 65, CORNHILL.  
1845.

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Printed by STEWART and MURRAY,  
Old Bailey.

## DEDICATION.

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MY DEAR COUSIN,

In inscribing this little Volume to you, I do so in the hope that its contents may prove the means of giving you much amusing and useful instruction ; and if any of the arts it contains prove an amusement to you, the hours passed in compiling and arranging the HAND-BOOK will have been well spent by

Your affectionate Cousin,

THE AUTHOR.



## P R E F A C E.

---

I CANNOT pretend to originality in this little Work ; my object has been to unite, in one small volume, as much information as possible in the various arts contained in it,—explaining the different processes to be followed, in a clear and concise manner, so that any lady desirous to fill up her leisure hours by following the occupations described in the HAND-BOOK, may be able to do so without the aid of any other instruction.



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# H A N D - B O O K

OF USEFUL AND ELEGANT

## OCCUPATIONS AND ACCOMPLISHMENTS

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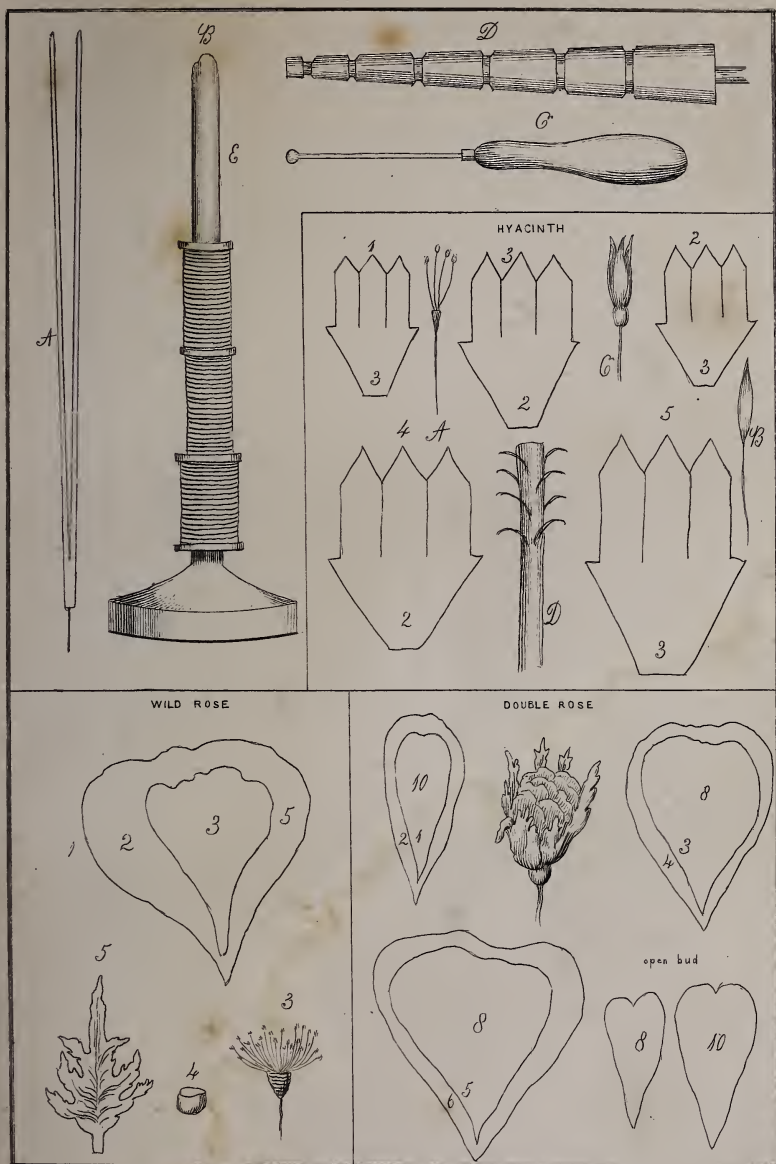
### ARTIFICIAL FLOWERS.

“ The flowers which grace their native beds,  
Awhile put forth their blushing heads ;  
But, ere the close of parting day,  
They wither, shrink, and die away ;  
But *these*, which mimic art hath made,  
Nor scorched by sun, nor killed by shade,  
Shall blush with less inconstant hue,  
Which art at pleasure can renew.”

ARTIFICIAL flower-making, though so elegant and ornamental an employment, is one which has been as yet but little followed by the fair ladies of England, although in la belle France it has long been a favourite occupation, as much admired for its elegance as for its variety. What can be more interesting than imitating the beautiful blossoms that spring around us ? We have but to cull a bud or a flower from the gay parterre, or gather one of the scented bright tinted ornaments of the meadow or the forest,

and our model is ready for imitation. It requires but a few simple rules and instructions, and the growing interest in the art will soon enable the learner to become a proficient. The materials should all be kept ready prepared for use. They consist of white and coloured cambrics, prepared thread stiffened and dyed, green gauze, green raw silk, very fine yellow mohair, wires of different thicknesses, green and brown tissue paper, cotton wool, green cotton, gum water, flour, semolina, dyeing balls or saucers, vermilion, carmine, ultra-marine, and indigo in powder. The requisite tools are, a pair of pincers (plate 1,) *A*; a lead weight to hold the reels of silk *B*; half a dozen *goeffoires*, or cupping instruments *C*, of various sizes, from the dimensions of the head of a pin to that of a small apple; the veining tool *D*; and a large cushion stuffed with bran: also a stretching frame for straining the cambrics.

The muslin to be used is fine cambric, or clear Scotch cambric; let it be as fine and even as possible. Take about a yard square, dip it into soft cold water, squeeze it well, take some fresh warm starch made without *blue*, starch and clap it well, then stretch it on the large frame, so that it can dry without a crease quite even and stiff. This process is used instead of ironing, which would render one side of the cambric smooth and shining, and therefore unfit for dyeing. When perfectly dry, take it off the frame carefully, cut it in two, lay one half by, fold the other half into eight doubles, and pin them together. Of this cambric, white flowers, and those which have

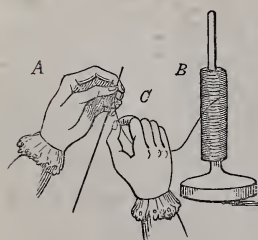




shaded petals, are made. We will suppose that all the materials (the description of which, to prevent confusion, is given at the end) are prepared, and ready for use upon the table, and we will begin by instructing the learner in the method to be pursued in the formation of a wild or briar rose, as single flowers are easier than double ones. Copy exactly the patterns of petals (1 and 2 given in plate 1) in card-board; take the large petal, lay it *crosswise* upon the white cambric (which we have before described as folded eight times), and with a pair of very sharp and pointed scissars cut out the exact shape: five of these petals are required for each flower, and three of the smaller ones, but a few extra large petals should be cut to form the buds. Having fixed upon as many as you wish, divide them into fours, holding each packet in the pincers, dip them into soft water, and lay them on the edge of a white plate, the *tails* of the petals inclining towards the hollow of the plate. This is done to prevent too much colour running into the edges. Having placed them all side by side, press them with the finger to enable the water to saturate them well, or the dye will remain in dark spots, instead of extending over every part; dip your finger in water, then in the pink saucer, and having taken up some colour, lay it upon the petals, pressing them well, that all the four may imbibe it equally; proceed the same with all, then take each packet up with the pincers, reverse them on the plate, and proceed in the same manner to dye the other side; leave them a few minutes, then take

them up in the pincers (still the four together), rinse them well in soft water, then in water which has been made slightly acid with lemon-juice, then in water again, and lastly lay them on a sheet of porous cap paper, or on white blotting-paper. When all the packets are thus cleansed from the brown tint of the dye, they will appear of a delicate pink; they will then, to enable them to dry quickly and thoroughly, require to have the petals separated from each other, and laid upon fresh paper. It adds to their beauty to tinge the tails with yellow, but it must be done carefully, as only the points should be tinted; the best way to accomplish it is when the petals are spread out on the paper, and half dry; lay a few drops of turmeric on a plate, add two or three drops of water, and one or two of lemon-juice, to dissipate the brown tinge, raise the edge of the plate, and in the thickest part of the liquid dip a small camel's-hair brush, with this just touch the tails of the petals, and leave them to dry.

The next process is to prepare the stalk and stamens ready to receive the petals; this is the most difficult



part of flower-making, and requires great nicety and skill. Cut off a piece of fine wire, about five inches long, take it between the first finger and thumb of your left hand *A*, lay the end of the silk that is

on the reel *B*, under the wire near the end, holding

it with the right hand *C*, then roll the silk and wire between the left hand finger and thumb, so as to cover the wire neatly and closely. Take a skein of green cotton (see Materials), place one end *under* the lead weight, to steady it, fasten the other to the end of the wire by wrapping the silk tightly round it, then, by turning *back* a bit of the wire over it, and wrapping the silk several times round it, you give firmness to the stalk, and prevent its slipping out of the silk. Cut the green cotton off near the wire, put the rest of the skein by, and place the yellow mohair under the weight, and fasten several threads of it all round the cotton, as in No. 3, plate 1. This is done by twisting the green silk firmly, as mentioned above. The mohair, which is intended to imitate the filaments, is left about half an inch long, and the threads are separated, and slightly bent with the pincers, to prevent their looking stiff and straight. Dip the tips of the threads into some white paste, then into the yellow semolina, to make the pollen of the stamens, and stick the end of the wire into a cup of sand, to hold it upright till quite dry. Having prepared all the middles for your roses in the same manner, you must proceed to cup the large petals preparatory to their being fastened on to the stalk. Take them up with the pincers, and place them together by fours, between two sheets of cap paper, which has been sprinkled with water; this will damp them slightly, and the cupping iron will have more effect. Take an iron like that figured at *C*, plate 1, but of a size that nearly covers

the petal; heat it at the fire, taking great care that it does not become red-hot; take out the petals by fours, and lay them on the cushion; when the iron is as hot as usual for smoothing linen, wipe it clean, and, holding it quite straight, with the ball downwards, press it into the centre of the petals, turning it gently round and round, so as to give them a hollow cupped shape. As you do each packet lay it on the table, and heat the iron when it becomes too cool, which is easily known by the petals not taking a good shape. When all are done take the pincers, and holding the petals in your left hand, slightly turn back the edges all round, by pressing them lightly between the pincers and the thumb of your right hand; this must be done delicately, so as not to injure the cupping of the centre of the petal. The tails, or yellow ends, are then to be bent back by the same process, and the petals separated from each other very carefully, and laid upon the table. The smaller ones (No. 2), which have been dyed



like the others, but not *cupped*, are then taken up by threes, held in the left hand, and grasping the extreme edges firmly with the pincers, as shown in

the annexed figure, the pincers, on being pushed forwards, *crinkle* or *crimp* up the cambric into small plaits, being like the inside petals of a rose.

Take your cup of paste, stir it well, and do not let

it be too thin ; dip the pointed end of the pincers into it, take up a little, and place it on the end of each of the three small crimped petals ; take up the middle of the flower which you prepared before, raise one of the petals in the pincers, and insert the end with the paste among the filaments of mohair, then put in the other two in the same manner ; as soon as they begin to stick fast, place some paste on the tails of the five large petals, hold the middle of the flower with the three petals just pasted, *downwards*, or they will fall off, then place the five large petals round the whole. If the flower is intended to be quite closed, paste the edges of the leaves slightly together, then hang the blossom with the head *downwards* till quite dry. Take five of the green calyces (No. 5), which must be cupped with a small heated iron, and pasted round the corolla ; this done, the cup (No. 4) is put on, by passing the stalk through the aperture ; lay some paste on the edge to make it adhere to the calyx. When dry, take up a little cotton wool, pull it out till quite thin, then wrap it round the wire to thicken the stalk ; cut some of the green paper into narrow strips, take up one and twist it neatly and tightly over the cotton so as to form a compact stalk, fastening the end of the paper with paste. The open buds are made in the same way, only by the petals being more cupped they close one over the other, and require no middle.

To make the closed bud, cut a piece of pink cambric about an inch square, double it from corner to

corner, fill the doubled part with cotton wool, then cross the two edges till the bud resembles a sugar-loaf. Confine all the lower edges tightly, by twisting round them some green silk, put on a wire stalk, then a calyx and cup. The buds should be of various sizes, and when they and the roses are all dry, begin to mount the branch by adding the leaves, which are made up in sets of five or three, as are generally seen in this flower. They are fastened to the stalks first by green silk, then with the green paper, under which, to make the wires all lie evenly, a little cotton is wrapped; as little as possible, just sufficient to make the stalk neat and firm..

Double roses are made exactly the same as the single ones; the small petals are always nearest to the middle, and they gradually become larger as the flower increases in size. Much of the beauty and elegance of the blossom depends upon the cupping; and having given the general directions how to proceed, I should advise the learner to have, if possible, a natural flower before her when making an artificial one, and to observe the shape, form, and hue of the petals, so as to copy nature as closely as possible. When there are several rows of petals, the tails or small ends should always cross each other, to prevent the edges all coming together in a straight line; and as the blossom is of course much heavier than when single, the stalk must be made stronger. Do not, however, take a thick piece of wire, but rather employ two or three fine pieces fastened together, as they will not look so stiff. When a

half-open bud belonging to a double rose is wanted, some cotton should be twisted round the end of a piece of wire, in a sugar-loaf shape (pointed at the top, and swelling out at the base), upon this (after you have given the surface some consistency, by passing over a little boiled starch) paste the petals; you will easily see the size that suits best for the bud. In plate 1, six shapes for a double rose are given; the numbers on the edges of each petal show the circles where they are to be put; thus the ten petals of No. 1 are placed nearest to the stamens, after them come the ten marked No. 2, and so on in regular gradations, till all are pasted. Sometimes if the rose is very large and heavy, as in a cabbage and a moss rose, which frequently require one hundred petals, after having made the middle large in proportion, fasten on some of the smaller petals with silk; this will form a foundation upon which to paste the others; but you cannot put them all on at once, as the paste would give way; let the three or four first rows, therefore, become dry, then fasten on a few more, and so on till all are done. To obtain shapes, you have only to pull a real or an artificial flower to pieces; choose the petals that vary the most in size, lay one of each on a piece of card-board, and cut the exact size, marking upon each the number that will be required, and keep every flower separate in an envelope, with the name written upon it.

Always dry heavy flowers with the heads downwards, and be very particular in fastening the stalk

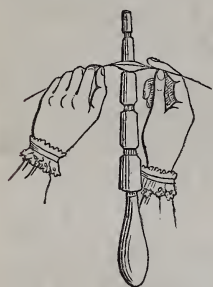
firmly to the middle. White roses have the tails tinged with yellow ; blush and dark pink are made by dyeing the petals more or less as required ; but when required very dark, they should be allowed to become nearly dry before rinsing them. The deep red or crimson roses are dyed differently. Cut the petals out in pink muslin of the darkest shade, then paint them over with carmine, moistened with hartshorn ; the scarlet roses are cut out in yellow muslin, and then dyed a bright colour with the pink saucer. The forms, sizes, and hues of roses are almost innumerable, and present us with a most amusing study. The *rose panachée* has the stripes and dots of pink, which signify its name, painted on the cambric with a small paint-brush dipped in carmine, moistened with lemon-juice ; or, if required to be of a pale pink, the pink saucer may be used instead. The moss seen on the moss rose is that which we find growing upon stones and walls ; dry it for a few days, choose out the finest pieces, and stick them on to the calyx and cup with green paste. A slight touch of lake, or pink saucer, here and there upon a leaf or stalk, if judiciously applied, gives great effect ; and little glass globules are sold to imitate dew-drops, which, fastened on to the edge of a petal or leaf, look very natural. The stalks of roses, if wrapped with green gauze, the edges of which are slightly *ravelled* out, look better than when covered with paper.

The hyacinth is the next flower we will describe, as it is in various particulars differently made from

the rose. For the single blossom, use the formula marked No. 2: for the double, all the formulas are required. We will, however, explain the single flower. Cut the formula crosswise on the white cambric, put the petals by fours, wet them, and lay them on a plate, the points towards the middle of it; squeeze most of the moisture out of them with the finger, for the colour is not to be spread all over, as in the rose, but to be the deepest in the middle of each of the three petals, shading lighter towards the edges. To perform this, dip a camel's hair-brush in water, then on the pink saucer, if the hyacinth is intended to be pink; in the indigo, if blue; or in the turmeric, if yellow; rub up the colour well, so as to make it clear and bright, but not too dark or too wet, and then paint a line down the *middle* of each petal. Allow them to remain a minute or two, then turn them on the plate, and do the same on the under side; after this press the petals with your finger to spread the colour a little, as the edges, though very pale, must not be quite white. When all are done, leave them a few minutes to dry partially, then rinse them well in water, and in water and lemon-juice, and afterwards *separate* each flower, and dry them on paper.

Take four pieces of stiffened thread, about an inch long, fasten them to a long piece of very fine wire (see *A*, in the hyacinth plate); when they are firmly fixed, separate the four threads or filaments with the pincers, dip the ends into paste, then into the yellow semolina, and leave them to harden. By this time

the petals will be nearly dry; if so, take the iron marked *D*, in plate 1, raise it upon two pieces of wood, put the heater into it, lay one of your petals, which you have replaced in packets of fours, across one of the indentures, take a piece of very thick thread or string, place it *across* the middle of one of



the three petals, (see figure,) holding one end in each hand, and drawing them down firmly, so as to force the petals into the hollow of the iron, by which means they will be curled downwards, and have each a wide mark down the middle. Having in

the same manner done the other petals, separate them, and paste the two sides of each flower together, making the two flaps lie over each other, and taking care that the two outer petals approach closely together. Let them dry perfectly, then slip the wire and stamens *A*, through each flower, and fasten them together with silk, so that the stamens do not appear much above the edge of the blossom. If the hyacinth is double, all the rows of petals are put on in the same manner, beginning with the smallest, taking care that they intersect each other, so that one does not lie over the other. To cover the silk, a little cup is formed of cotton wool where the flower is joined to the stalk. To perform this, pull the wool out very thin, lay one end under the stalk, and *spin* it round and round by turning the

wire quickly in your left hand till the cup is formed. Then pass a little boiled starch over it, to make it firm, and when dry, lay over it a thin coat of pink paste with a camel's hair-brush, covering the edges neatly, so as to make it appear part of the flower.

To form a bud, take four pieces of the finest wire, each about an inch and a half in length, and another piece about a quarter of a yard long. On the end of each spin some cotton-wool in the shape of the pattern *B*, and smooth it with starch, as before directed, then fasten the wires all firmly together just below the cotton, so as to form the bud *C*, and spin underneath them a little cup like that added to the flower. When all are done, paint them over with green paste. Every branch should have three or four of these buds.

The stalk is the next thing to think about ; it is made quite different from those already described. If a hyacinth can be procured, the learner will find that the stalk is thick and soft, and the flowers emerge from it at regular distances. To imitate this, take a piece of green muslin about a quarter of a yard in length, and an inch in width, paste the two long sides together neatly, so as to form a hollow tube, *D*. When perfectly dry, pass the wire of the bud through the top of this green stalk, and fasten them together ; with a pin, make a hole in the muslin below the top, and insert the wire of another bud ; then make similar holes, three in a row, all down the tube, to receive the other flower stalks, all of which must pass through the tube and come out at the bottom,

where they are formed into one stalk with cotton and paper. The hyacinth flowers always droop their heads, so that the stalks must be bent downwards, and the finest wire employed for them. Their green leaves are long and pointed, and are fastened on below the blossoms.

#### JESSAMINE.

This flower is of two species, one is yellow, the other white ; the former is made in yellow cambric, but the same formula serves for both, with this difference, that the white blossom usually has but four petals, while the yellow has five. Having cut out the petals (No. 1, plate 2,) lay them on the cushion ; take a small iron, and bend back the edges, and shape them ; then cut out (No. 2), and paste the two sides together to form a tube, which is larger at the top than the bottom. Make the stamens (No. 3) ; fasten them to a fine wire, and pass it through the tube, so as only to allow the yellow stamens to appear just above the upper edge of it. Unite them with silk ; then take the petals and paste them into the tube (No. 4), laying the tails one over another, to make them fit properly, (see the flower, *A*). While they are drying, cut out the calyx, (No. 5) in green muslin ; curl each leaf of it with a heated iron, and slip it on to the bottom of the tube, *A*. The buds, (No. 6), are made of fine white kid ; take a piece about half an inch square, double it across, as directed for the rose-bud ; put in a small bit of cotton wool to swell out the lower part, and fasten it to a stalk,





which must then have a bit of the kid wrapped round it smoothly, and a small calyx like that for the flower added to it. The buds for the yellow flowers are painted over with yellow paste.

## PINKS AND CARNATIONS.

The Chinese pink is a beautiful and delicate flower when made in artificial. Cut out the five petals (No. 1, pl. 2), dye them a very pale pink, and paint a dark spot in the middle of each with carmine; when dry, crimp them up with the pincers, according to the directions given for the inner petals of the rose. Take a piece of wire, strip two or three bits of feather off a quill, and fasten them on to the end (No. 2), curl them slightly with the pincers, then tie the five petals round them; the calyx of this flower is made, like the bud, of cotton-wool, well stiffened with starch; before it is quite dry, cut off the top, and make four notches, bend them down, and colour it all with green paste, and then with gum water (No. 3). The bud is made of cotton-wool spun upon a wire, and then coloured like the calyx (No. 4). The carnation, being a double flower, is made differently. The petals are striped with carmine, purple, or scarlet water-colours, then crimped as above directed. After having fastened the bits of feather to the wire, make round them a large cotton bud, *A*, and pass some starch over it; when quite dry, paste the petals on to it in regular rows one upon another, according to their size, and put on a calyx like that of the pink.

## THE NARCISSUS.

Cut out the six petals (No. 1, pl. 2) in prepared white cambric, cup them with a heated iron; take four pieces of thick white thread, gum them together, leaving only a little bit of each unfastened at the top (see No. 2), tie them to a stalk, then place round them five short stamens of white thread (No. 3), the ends of which are dipped in semolina. While they are drying, cut out the nectary (No. 4), in yellow muslin, make a hole in the middle of it for the stalk to pass through; then with a small iron cup it as much as possible. This done, take it up in your left hand, and with a pen-knife crimp it all round as small as you can (see No. 5), and touch the edges with a little of the pink saucer. Pass the stalk through the hole in the centre, just allowing the stamens to be seen in the middle, then fasten the petals on one by one round the nectary. Cut out the calyx (No. 6), in pale green muslin, paste the two sides together, when dry slip the stalk with the flower on it through this calyx, and arrange it so that it conceals the ends of the petals where they are united to the stalk, and supports the upper parts of the blossom which fall over it. For the thick stalk make a green tube as you did for the hyacinth; the seed-cup at the bottom of the calyx (No. 7), is made in cotton-wool, *after* the stalk is put on, hardened with starch, and painted over with a bluish-green paste.

The Narcissus flowers always spring from a sort

of long leaf, called a spathe (No. 8), which forms a distinguishing mark of their tribe ; to imitate this, procure a sheet of pale brown tissue paper, trace the formula, and cut it out in the paper ; double it down the middle *lengthways*, fold a corner of your pocket-handkerchief, lay the spathe within the fold, and place it on a table. Then press the thumb of your left hand upon the spathe, near the point, and with your right hand draw the handkerchief tightly towards you. When you unfold it, if properly done, you will find the spathe within it beautifully crimped with delicate veins, and inclined inwards. All the flowers must be fastened into this sheath, and then their stalks are united below it into one large stalk, covered with cotton-wool and green muslin.

## TULIPS.

Cut out the six petals (No. 1, pl. 2), in white muslin, and paint the stripes, according to fancy, with water colours. When quite dry, take the iron that seems nearest in size to the width of the petal, heat it, and cup every one separately at the small end, so as to make them quite hollow and round where they join the stalk. Cut a narrow strip of yellow muslin, paste the two sides together, and unite it to a stalk, so as to imitate the tube No. 2. The stamens No. 3 may be cut out in stiffened black silk or ribbon, and then slightly cupped with a small iron ; fasten them round the tube No. 4, then attach the six petals just below, making them rather overlap each other, and keeping them firm by putting a very little paste on

each. This latter process must be done with care, or the paste will show through the colours. The pattern given is that of a small, or Vanthol Tulip, but the larger ones only vary in size.

#### FUCHSIA.

The blossom or corolla of this flower is all in one piece (see No. 1, pl. 2). Cut it out in deep pink muslin, then paint each side of the whole with carmine moistened with hartshorn and lemon-juice; when quite dry cup each petal, taking care that the iron used is not too hot, or it will cause the colour to burn or to crack off. Cut out the two inner petals No. 2, in violet-coloured satin, which you have slightly stiffened by giving it a thin coat of melted isinglass over the under side. Cup them also. The filaments of this flower are made in stiff pink thread, in the usual way, having the stamens formed of the yellow semolina. Unite them to a stalk, then take one of the petals (No. 2) and fasten it round them; place the other in the same manner, so as to imitate the form of No. 3. Having pasted the two sides of the corolla together, slip the stalk through it, and fasten them firmly to each other. Spin two small cups beneath it over the part where the division is seen, as in the bud No. 4; cover the upper one with crimson, the lower with green paste. The stalks of these flowers should be made of the finest wire. The bud (No. 4) is formed of cotton wool, hardened with starch, and covered with a paste coloured a deep crimson with the pink saucer and carmine.

## HEATH.

The corolla (No. 1, pl. 2) is cut out in muslin, all in one piece, then dyed a bright pink. Cup each petal with a small iron, so as to make them turn back, and paste the two sides together. The stamens (No. 2) are made of pink thread; when formed, slip them through the corolla. The buds (No. 3) are made in cotton-wool, covered with a white paste made of flour and gum-water, rendered very white by mixing white lead with it. After they are quite dry, paint them over with carmine.

The foliage of the heath (No. 4) is formed in two ways, each of which looks equally well. One is to strip the feathery part off a quill, dip it in hot water two or three times; take a clean pan, pour some water into it, add sufficient turmeric and indigo to make a good green; put in the feathers, and let them boil for a few minutes, then take them out, rinse them well in water, afterwards in water and lemon-juice, and they will appear of a beautiful green. The second plan is to make use of green muslin or stiffened silk. Cut a long strip and gimp it at regular distances; bend the bits back with the pincers and fasten the strip to the top of the wire (which must have a little cotton wool spun round it), and twist it all the way down the stalk, putting in the buds and flowers as you go along. This is not very easy to do at first, as the muslin is apt to untwist, if not firmly held. The feather foliage is put on the wire the same way.

## THE DAISY.

This beautiful and simple little flower is very easy to make. Cut out the thirteen petals (No. 1, pl. 2) in white muslin, and touch their tips with the pink saucer. Cut out No. 2 in white card-board; make two holes through the middle, and pass the ends of a long fine wire through each, joining them together at the back, to form the stalk. Cover the card-board with thick yellow paste, let it become nearly dry, then draw over it a small bit of the finest net, the paste will rise through the little holes of the net, like small yellow balls, and, when dry, will have exactly the form of the interior of a daisy (No. 3). While this is drying, take a flat piece of cork, lay the petals upon it by *threes*, and by drawing the pointed end of the pincers down them in two straight lines, pressing firmly upon the cork, they will be sufficiently shaped. When all are done in the same way, paste them on, under the card-board, close together in regular rows. Cut out the calyx (No. 4) in green muslin, cup it, and paste it on. No. 5 is the formula for the petals of an open bud. Prepare and dye them as directed for the flower; form No. 6 in cotton-wool, and paste the petals thickly round it, adding a calyx (No. 7). The small closed bud (No. 8) is made in cotton-wool, coloured with pale green paste; it is flat at the top, where a streak or spot of carmine should be added.

## BARLEY.

Procure some yellow gauze and some horse-hair

dyed yellow. Take a small bit of cotton-wool, cut a piece of the gauze, draw it across the cotton so as to make it pointed at each end (see No. 1, pl. 2), then pinch the wool to make an indenture down the middle; before fastening the ends, however, slip a bit of the horse-hair, about two inches long, within the folds of the gauze, so as to make it appear to come out of the end. Mount the ears close together, and cover the stalk with yellow gauze.

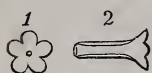
## SCARLET GERANIUM.

Cut out the petals 1 and 2 (pl. 2) in scarlet muslin. Paint them on both sides with carmine moistened with hartshorn. While they are drying, take five fine stiff bits of thread, gum them together till near the ends, which are left sticking out, and must be each turned slightly back, to imitate the style and stigma (No. 3). Colour these threads a deep pink, and make the germen, *A*, in cotton-wool, which afterwards must be coloured with a thin coat of green paste. The six stamens are then placed below the germen (as in No. 4). Pass a heated iron over the petals, so as to give them a slight curve, and to take off from the stiff look of the muslin. Place the two marked No. 1 side by side, fastening them firmly to the stalk below the germen, taking care that the two sides of the petals which are straight meet each other; then put the three petals (No. 2) *opposite* those just placed. A small calyx of green muslin finishes the flower. The stalks of a scarlet geranium look as if small white hairs were

strewed over them; to imitate this appearance chop some white lamb's-wool very fine, wash the green stalk over with gum water, and sprinkle the lamb's-wool over it. The buds of poppies are rendered hairy by the same simple process. The geranium-buds are made of cotton-wool, covered with scarlet paste, or of scarlet muslin. All geraniums are made in the same way, but some are white, and have the markings and deep spots painted in water-colours, on each petal; others are cut out of pale pink or rose coloured muslin, and those which have shaded petals require to have them dyed, then painted.

#### MYOSOTIS ; OR, FORGET-ME-NOT.

As this flower is very small, a stamp is requisite to cut it out neatly. These stamps may be had either at Sheffield, or of Mr. Knight, Ironmonger, Foster Lane, Cheapside. They are of every shape, and are very useful for cutting out small flowers, which could



hardly be accomplished with scissors. In the drawing annexed, No. 1 is the front view of the cutting part of the stamp, No. 2 the handle and side view. To use these instruments, procure a piece of lead about six inches square and two in thickness; lay it on a block of wood, double your muslin eight times, place it upon the lead, hold the stamp firmly upon the muslin with the left hand, and with the right give the steel handle of the stamp one or two heavy blows with a mallet. The eight flowers will then

appear perfectly shaped according to the pattern of the stamp. If you are going to dye them, separate them so as to leave four in each packet, but if they are to be painted, as for the myosotis, they must be laid one by one on the edge of a plate, and painted with a small brush filled with smalt, taking care to leave the middle of each flower devoid of colour. Two sizes are usually required to form the branch, No. 1 and 2, cup them all with a small iron, which must not be too hot, or it will injure the blue. Cut some small bits of pale yellow muslin, like No. 3; roll one up between the first finger and thumb of your left hand, paste up the outer side, and put a stalk to it (No. 4). Take some dark yellow paste on the end of a small brush, and lay it on the upper edges of the muslin tube, taking care not to fill up the opening down the middle, which should be not unlike a funnel. As one of these will be requisite for each flower, it will be advisable to make a great many at once. Take a large pin or a stiletto, and make a hole through the middle of the corolla, so as to allow the tube to pass through it, just leaving the yellow lip visible among the blue petals; a little paste placed underneath will unite them together.

The buds are very small on the upper part of the branch; they are usually of a pale green, those nearer the flowers are green, tipped with pink. They are made as follows:—Stretch a string upon the frame, or between two chairs; take some stiffened thread (see Materials); double it together in lengths of about three inches; cut it through at

each end, then double it again, and tie several of the threads in a bunch (like No. 5); separate them from each other with the pincers. Take some pale green paste; dip the ends of the thread into it, so as to form a little ball on each; the instant you have done this, hang the bunch across the string and leave it to dry. You may put a great many on the same string, only do not place them too close to each other. Should many of the buds fall off, it is a sign that the paste is too thin; but if only one or two, dip them again. When they are dry, colour the top of some of them with a pale pink paste, leaving the green to be seen below. The buds are then cut off the bunches and mounted close to the top of the stalk, then the flowers, and lastly the green leaves.

The stamp employed for cutting out the myosotis is equally useful for shaping a sort of small May flower, which is very elegant and graceful. The blossoms, which are of a pale pink, are dyed by fours with the pink saucer, the smaller corolla must be darker than the other two. Each petal is to be cupped inwards; the upper flowers are much more closed than the lower ones.

Cut several stalks of very fine wire, about an inch and a half long; lay under your lead weight some of the yellow mohair, the same as for the stamens of the rose. Fasten the silk to the wire, then take the mohair, lay it upon the wire, and turn the silk once round it to keep it firm; cut the mohair off a quarter of an inch above the wire (see No. 6); and twist the silk strongly round the bottom of it, then

neatly down the stalk. Do not be discouraged should your first attempts not succeed, for it requires some practice before you can unite the stamens and the wire without their looking clumsy. When done spread the mohair a little, and dip the ends first into paste and then into yellow semolina. The above being quite dry, make a hole in the middle of the corolla, pass the stalk through it, and paste it underneath; the buds are made like those of the *myosotis*.

Blackberries, both in their ripe and unripe state, are imitated by making black and green buds, as above directed, and then tying them up into bunches in the shape of the natural fruits.

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## MATERIALS.

The white cambric for coloured flowers, and those that are very double, has been already described, but another kind is often used for thick-looking single white petals. It is made as follows:—Take rather thick Scotch cambric, wet and stretch it on the frame, melt some isinglass, make some white starch, add a little isinglass to it, and with a small piece of sponge lay the composition thinly and evenly all over the cambric. This process must be repeated several times till the cambric looks thick and white.

## PINK CAMBRIC.

Dip your cambric in soft water ; squeeze it well. Fill a basin with soft water, add to it as much of the pink saucer, or French dyeing balls, as gives it the requisite colour, put your cambric in, frequently squeezing it to make the colour take well and evenly ; if a pale shade is required, it need not be long left in the liquid, but if the shade is to be very deep, the cambric must be immersed in the dye for some hours. When first taken out of the basin, the article dyed will have an orange tinge ; rinse it well in soft water two or three times, then in water in which a little lemon-juice has been poured ; starch, and stretch it on the frame.

## SCARLET CAMBRIC.

Dye a deep yellow, then a rich rose colour, and let the cambric become nearly dry before rinsing it.

## YELLOW CAMBRIC.

Rinse your cambric, take some turmeric, (see Colours,) or French balls, and proceed exactly as with the pink.

## BLUE CAMBRIC.

Dye with a liquid made from the blue vitriol (see Colours) diluted with a great deal of water, or else if you use the French balls, dissolve a blue one in hot soap suds.

## GREEN CAMBRIC.

Dye the cambric a bright yellow, rinse it in lemon-

juice and water, then pour a few drops of the blue vitriol into a cup of water, steep the yellow cambric in it for two or three minutes, rinse it well, starch, and stretch it on the stretching frame.

#### LILAC CAMBRIC.

In this dye use a lilac saucer, or else dye with a pink ball, then with a blue one using no soap.

#### DYED THREAD.

Use the same colours, and employ the same method as for dyeing cambric.

#### PREPARED THREAD.

Wind a skein of white or coloured thread, fasten one end of it to a chair, mix some boiled starch and strong gum water together, take a little in your fingers, and pass the thread through them so as to saturate it with the mixture; pass it over the back of another chair at some distance, so as to keep it well stretched while dyeing. When a whole skein is thus stiffened, fasten the threads together, and lay them straight in a drawer or box. Of this thread are made the stamens of the flowers, and also the small buds, like those described in the myosotis.

#### YELLOW SEMOLINA.

Take some semolina, lay it on a flat plate, pour upon it some turmeric, which you have diluted with water and lemon-juice. When the colour appears to have penetrated the semolina, pour off the liquid and lay the paste upon some blotting paper to dry.

When perfectly hard, put it in a mortar, and beat it till quite fine. This powder forms the stamens of the flowers; some blossoms require them of a pink or green hue. When brown farina is wanted, a little coffee or snuff well dried is generally used.

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#### DYES.

For the pink and lilac dyes use the saucers and French balls.

#### BLUE.

Procure some indigo in powder, and put it into a large bottle, which must be immersed in a basin of cold water to prevent its cracking; fill the bottle half full of water, then add to it three or four spoonsful of vitriol. Leave the bottle without a cork; at first the liquid will work violently, and perhaps ooze out at the top; do not touch it, as it will burn anything it falls upon. When it is quite settled, clean the outside of the bottle with a wet flannel, and cork it, having first pierced the cork with several holes that the air may escape.

#### YELLOW DYE.

Procure some turmeric, put it in a pint bottle, and fill the latter with spirits of wine; cork the bottle carefully, and when you take out any of the liquid close the cork again as soon as possible.

## GREEN.

Yellow and blue dyes are employed together to form this colour. The above are also used for tinging the pastes of any shade or tint.

## WHITE PASTE.

All the pastes are formed of flour and gum water mixed together till of a proper consistency. That which is employed in *making* the flowers contains the above ingredients only; but the paste for buds has colour added to them, and for very white buds use flake-white.

## GREEN COTTON.

This cotton, used for the heart of double roses, is dyed green in the skein, and does not require to be stiffened.

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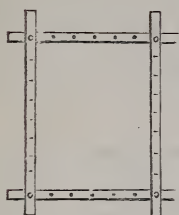
## TOOLS.

The goeffoirs or cupping balls, (see plate 1, C,) are of all sizes, each being fixed firmly in a handle. When required for use heat them before the fire, taking great care that they do not become too hot, wipe them well, and try them first on paper, if too hot they destroy the colour of the dye.

## CUSHION.

The cushion upon which all the petals are cupped should be large, stuffed with bran, and covered with silk or green calico.

## THE STRETCHING FRAME.



This frame is merely four strong pieces of wood, the two upper ones pass through the side pieces so as to enable the frame to be made wide or narrow, according as it may be required. Hooks are inserted down the side pieces upon which to fasten the muslin or thread while being stretched.

## THE GOEFFOIR,

or tool for forming the hyacinths, (D, plate 1,) is made with grooves, and is hollow; a piece of steel the length of the tool is fastened into a handle, and, when heated, slips into the outer part D, exactly like an Italian iron.

## WIRE.

Wires of all sizes are used, the very finest kind should be wound upon a reel and always kept upon the lead weight, so as to be easily taken off in the lengths requisite for the stalks of small flowers. The next size of wire must be cut up in lengths of about a quarter of a yard each, and a bundle of them be kept neatly fastened together ready for use. Wire covered with green cotton is also very useful for making up leaves and small branches.

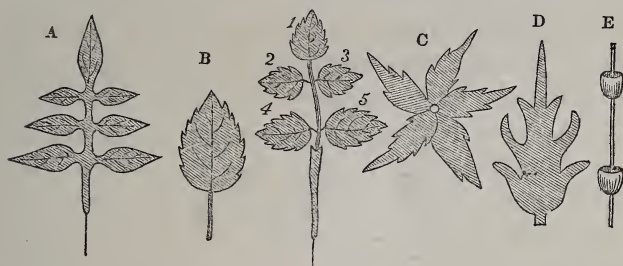
## THE LEAD WEIGHT.

This weight is indispensable for flower-making:—First, as a means of steadying the silks and mohair

employed for the stamens, and also to hold the reels of silk and wire. There should always be three reels ready upon it; one of fine wire, one of wire covered with green cotton, and one of the fine green floss silk. (Plate 1, fig. B.)

## PINCERS.

The pincers are seldom out of the hands of a flower-maker when occupied in her interesting art; one end helps to place the paste upon the petals, while the points serve to raise the smallest blossoms.



As the green leaves of flowers are difficult to make, and the stamps and veiners very expensive, it is far better to buy them ready prepared, either at the flower stalls in the London bazaars, or of Mr. Foster, 16, Wigmore Street, who keeps an extensive assortment of everything necessary for flower-making. It is, however, necessary to know how to mount the leaves and form them into branches. Some, like the jessamine branch A, are stamped out all in one piece; others, like the rose leaf B, require to have each prepared and mounted. We will begin with

the jessamine A;—take a piece of very fine wire, cover it neatly and closely with green paper, lay some paste upon it, and press the wire firmly to the back of the branch, letting the end pass below it. This done, cut a narrow strip of green muslin, and paste it on over the wire, to make the back of the leaf firm, and to give it a neat appearance. When dry it is ready for placing with the blossoms on the branch.

Roses and most other leaves are differently prepared. Take a leaf B; make a hole through the centre, and pass a bit of the green wire from your reel through it, so that one end of the wire supports the back, and meeting at the tail of the leaf twist the two ends together. When the five leaves are thus prepared, take a long wire, fasten to it the upper leaf with the green silk, then with green paper cover the join, and about half an inch of the wire; after this put on 2 and 3 exactly opposite each other, then 4 and 5 in the same manner, twisting paper tightly between each pair of leaves. These directions will suffice for every kind of green leaf.

#### STALKS.

The finest stalks are generally only covered by twisting the floss silk neatly and firmly down the wire. Others are done by covering them with green paper; but the very thick stalks require cotton wool to be spun round them very evenly and smoothly to strengthen and fill them out, and then the paper

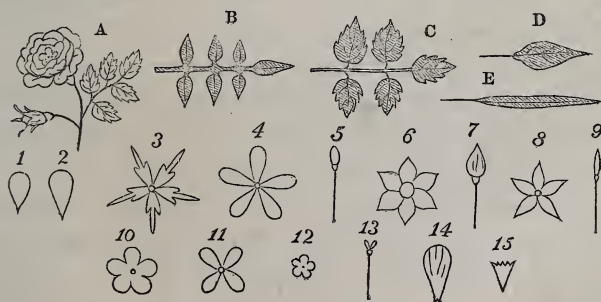
finishes them neatly ; a little bit of paste put on the end of the strip of paper will keep it firm.

#### ROSE SPRAYS.

The sprays used for small roses are usually stamped out in one piece, as may be seen at fig. c ; others for the larger flowers, d, are made separately, and fastened on with silk before the cup is put on : they must all be well cupped with the balls.

#### ROSE CUPS.

These cups may also be bought ready made, but it is as well for the learner to know how to make them. Mould the shape of the cup upon a straw, fig. e, in cotton wool, strengthen it with starch, then cover it with thick green paste ; when this is quite dry cut off the upper edge, draw out the straw, and pull out the cotton wool. Several cups may all be made on the same straw, and to enable them to dry in a proper shape, stick the straw in some sand quite upright.



The most beautiful yet fairy-like brooches, ear-

rings, and seignéés, made of tiny artificial flowers, are brought from abroad, and are deservedly admired for their delicacy of shape and hue; they too are formed of muslin like the flowers we have already described, only they are so small that a brooch containing a pink and a red rose, a branch of orange blossom, three narcissuses, a sprig of myosotis, a carnation, a bunch of wall flowers, and some jessamines, all with their appropriate buds and leaves, would lie in the circumference of half a crown. The great beauty of these fairy blossoms consists in their being perfectly shaped, yet so firm that they cannot be easily crushed or destroyed. For this purpose, after dyeing the cambrics as directed for the other flowers, add to the starch while warm, a lump or two of white sugar, a little gum water, and a very small piece of white wax. These must all be beat and thoroughly mixed with each other so as to stiffen the starch; dip your muslin in and rinse it in the starch several times, shaking and clapping it well to make the cambric take the stiffness, then stretch it as usual. When dry, you will find the cambric is much thickened by this process, as only small quantities are required; half a yard or even less, of three shades of pink, and the same quantity of white and yellow, will be quite sufficient.

If you have a stamp for the myosotis, it will serve for making the fairy roses, by separating the petals when they have been stamped; if not, cut out the formulas 1 and 2 in three shades of pink cambric, the number of petals will depend upon the size of

the flower, generally from 20 to 25 will be required. On account of the stiffening of the cambric, only one leaf can be cupped at once, as the heat of the goeffoir would make them all stick together. Lay them singly upon the cushion, take a goeffoir about the size of the head of a large pin, heat it slightly, and cup each petal; this done, take a little bit of green cotton, fasten a few threads to a very fine wire, make a little cup of cotton round it, and upon this paste the petals. The sprays (No. 3) must be traced upon green paper with a pencil, and cut out with fine scissors; cup them and pass the stalk through the hole in the middle. The cup for so small a flower is formed on the stalk by spinning it in cotton wool, and covering it with green paste. Twist green silk round the stalk, which must be as fine and delicate as possible. The buds are made by cutting smaller petals, and cupping them very much. The rose when finished should be about the size of the pattern A, and the other flowers in the bunch small in proportion.

For an orange flower, cut out the formula No. 4 in white cambric, make a hole through the middle with a stiletto, cup it well, then cup each petal a little. Take a very small yellow bud, fasten it to a stalk, and tie round it ten white threads, not quite so long as the petals, dip them in yellow paste, when dry pass the stalk through the blossom, and make a small pale yellow cup underneath. To form the buds, mix some fine white starch with gum water, take a slender wire, cover it with floss silk, dip the

end into the paste and put it upright in a cup of sand to dry ; then with a small brush form a little cup of pale green paste beneath in the shape of the bud No. 5. When perfectly dry lay a touch of yellow paint on the top of the bud, and upon it a dot of pink. Some must be very small, others a little larger.

Cut out the narcissus No. 6 in yellow muslin, also a small round piece the size of the inner circle which forms the cup, make it as hollow as possible with the small goeffoir, also each of the petals. Fasten a small yellow bud to a fine wire, lay a little paste on the top of the bud and place the flower upon it, then paste the cup in the middle of the blossom. When all is dry, take a little of the pink saucer upon a small paint brush, and touch the edge of the cup, and also add a dot of the same in the centre. The bud No. 7 is formed of a pale yellow paste, and when dry the cup and calyx are added in green paste.

The jessamine blossom and bud Nos. 8 and 9 are made, the former in white muslin, the latter in white paste, with a green calyx. The violet No. 10 is formed of dark purple silk stiffened with isinglass ; after cupping the petals, make a hole through the middle, and pass through it a stalk, on the end of which tie a small round yellow bud, which will form the centre of the flower.

A single wall-flower, No. 11, is cut out in yellow cambric and striped with the pink saucer, the petals require more care in painting than in cupping. A

small bud forms the centre of the blossom. The double wall-flower requires some trouble to make. Cut out petals the size of the small rose formula in yellow muslin, and paint each side, except just a narrow edge round each, with carmine moistened with hartshorn. A yellow bud forms the middle of each flower, round which, after having cupped the petals, paste them firmly, letting the centre ones nearly conceal the bud. The flower buds are made in red paste and are quite round; the open buds are like the blossom, only more closed and have fewer petals.

The myosotis is so small that a stamp the size of No. 12 is requisite to cut it out. Having cupped each petal a little, lay on a thin coat of smalt or cobalt, and a dot of yellow in the centre. Take two very small bits of yellow cambric, (No. 13,) fasten them to a stalk, and paste the flower between the yellow strips. The buds are pale pink.

The tulip, (No. 14,) is made in white muslin striped with water colours. The carnation, (No. 15,) is cut out in pink muslin, then the petals are painted with carmine, crinkled up with the pincers, and then fastened to a stalk on the end of which must be tied two short bits of feather.

The green leaves for these tiny blossoms are also very small; they must be cut out in white tissue paper, then mix up some strong gum-water with pale green water colours, and lay on a coat on each side of the leaves. When quite dry, take a pin and make some delicate fibres in them by drawing the

head of the pin down the middle, and slightly curling back the edges, then gum a stalk up the back, and add more colour if the leaves are not stiff enough. The jessamine branch, fig. B, and the rose branch C, are cut out in one piece; but the orange leaves D, and the narcissus leaf E, are cut out each separately, and being coloured and goffered, are mounted like the others.

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#### FEATHER FLOWERS.

These flowers, though not to be compared with those formed in cambric, either for their imitation of nature or for their brilliancy of hue, still deserve to be described. They are generally made of the smooth white feathers found under the wings and on the breast of geese and white fowls. The stiff part of the ribs of the feather should be scraped away, then sufficient of the feathery part is stripped off to leave a stalk, by which to form the flower; they must then be immersed in soap suds used very hot, to cleanse them from dirt and grease; after this wash them several times in boiling water, then in cold water, and after that shake them well, and hang them up to dry.

Feathers are dyed every shade of blue by mixing some of the indigo, the preparation of which is given in the artificial flowers, with water, till the proper shade is produced. Put this liquid into a

clean pan, let it boil gently, then dip the feathers quickly in and out several times, till they absorb sufficient colour, then rinse them in lemon-juice, and lastly in water. Green dye is the above, and then the feathers are dipped in turmeric.

For pink use the pink saucer and lemon-juice.

For scarlet boil them in a decoction of Brazil wood, to which add a small piece of alum.

For crimson dip the scarlet feathers in a decoction of cudbear.

For yellow dye use the turmeric.

When dyed the feathers are tied up in different shapes; to imitate flowers, buds are formed by making cotton moulds, and pasting feathers over them. Sometimes the edges of the flower are gimped out with scissars, and a small scarlet feather pasted down the middle of a white one gives the appearance of a striped blossom. They may be curled by holding them near the fire.

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#### RICE-PAPER FLOWERS.

These flowers are made out of sheets of rice-paper, which may be bought either white or coloured. The formulas and goeffoirs, and indeed all the colours and apparatus, are the same as those described for cambric flowers, only the goeffoirs must be used cold; and as the rice-paper is very

brittle, care must be taken in forming and pasting the petals not to break them. Roses and camellias look very soft and natural in this material, which easily imbibes the most delicate shades of every colour.

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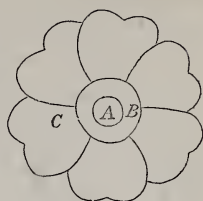
#### VELVET FLOWERS.

These flowers are made in silk velvet, the petals being either dyed or painted in water colours, or cut out of coloured velvet; but as they would be apt to ravel out, it is necessary to lay the following cement thinly over the back of the velvet before cutting out the flowers:—

Take an ounce of the finest white gum arabic, the same quantity of sugar-candy, and a small piece of alum; pound them to a fine powder, and just cover them with cold water, leave them for three or four hours to dissolve; take an ounce of flour, mix it till quite smooth with water, put it in an earthen vessel, add to it the above mixture, place the earthen vessel in a pan of water, and let it simmer on the fire (but not boil) till sufficiently thick. During this time, and till quite cold, it should be constantly stirred. It will keep for many months, and when it becomes too hard must have water added to it.

Lay the velvet on a table, and with a brush dipped in the cement lay a thin coat all over the back, this will give it a whitish appearance.

To form an auricula (which will give an idea how to make every other flower), cut out a calyx in green cambric, paste up the sides, cut out a circular piece of yellow cambric, about the size of a sixpence, with a hole *A*, in the middle; paste it on the calyx; cut out the blossom in dark velvet, and then cut out the circular piece *c*, so that at *B* only the yellow cambric is seen; paste the velvet upon the cambric, and then, with a paint brush dipped in flake-white water colour, lay on a coat where the velvet joins the cambric, to imitate the farina usually seen in the auricula. The stalks are made with wire and paper; the leaves are those used for other flowers.




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#### SHELL FLOWERS.

Many kinds of small sea shells may be made to imitate flowers; foreign shells particularly can boast of every shade and variety of colour, but those found usually on the shores of Europe do not possess such bright tints; they may, however, almost all of them be dyed with colours of a vegetable or animal nature: it is nevertheless rather difficult to make the glossy, shining kinds take a deep stain.

To dye a bright scarlet, boil the shells in shreds of scarlet cloth, to which add some pearl-ash; if they

are afterwards boiled in a solution of chloride of tin the colour will be much brightened. To dye a good red, boil Brazil wood, madder, and logwood with a little vinegar; when the decoction becomes of a deep tint, immerse the shells in it, and let them boil. Should a purple shade be required, add a small quantity of alum to the above.

To dye green, immerse the shells in dissolved verdigris, and for light blue in dissolved blue-stone; for a darker shade boil them in sulphate of indigo.

A yellow dye is procured by boiling the shells with weld and quercitron bark; the liquor impressed from walnut-shells forms an excellent brown.

Small cockle-shells dyed green, and glued one over another, form a very good imitation of the hop flower; dahlias also, and single roses, look well in pale thin shells; they may easily be shaped, by rounding off the corners and edges with a file. The hearts of the flowers, the leaves, and the stalks, are made as for the cambric flowers. Shell work is improved by a thin coat of wax being laid over it; it brightens the colours, and forms a good varnish; white of egg is also frequently employed for the same purpose.

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#### WAX FLOWERS.

The making of waxen flowers is a very elegant and fashionable occupation; though not so durable

as common artificial flowers, they form very beautiful ornaments for the boudoir, the chimney-piece, and dining-table, and are much more easily manufactured, requiring so few materials.

The wax of which they are formed may be bought ready prepared at any of the bazaars in London, but for those who wish to accomplish all the proceedings for themselves we give the following rules :—Take 1 lb. of white wax, place it in a small tin pan, either over a lamp or by the fire, melt it gently, taking great care never to allow it to boil; when nearly liquid, add a tablespoonful of Canada balsam; mix them well together, and then, according to the colour which is desired, melt in a small quantity of white powder colour, or oil paint (if for coloured wax, just sufficient to neutralize the yellow tinge of the wax,) then add either oil or powder colour to the shade you wish for, always remembering that in the delicate tints more white should be used than in the dark colours. Green is the only colour which does not require white, yellow and blue are mixed in the wax till the requisite shade is produced. White wax requires a large proportion of paint to render it clear and bright. As many shades of each colour are requisite, the most economical and least troublesome plan is to melt a panful of wax, add sufficient colour to form the lightest shade, pour as much as is required into the mould, then add more colour to form the second shade, and so on till the requisite number of tints are produced.

The Canada balsam is added to the wax to

prevent its being brittle; and if intended for winter use, it requires a little more than that which is intended to be worked in summer. If in melting the wax it is allowed to boil, even for a minute, it becomes hard and unfit for flower-making.

The moulds into which the wax is poured, when melted and coloured, are each formed of a piece of thin wood, about nine inches long and three broad, to one end of which is attached an arm, the breadth of the wood and about three inches high: the moulds, when ready to receive the wax, must be encircled by a wall of strong paper, which is removed as soon as the wax is set. Some judgment is requisite in pouring the wax into the moulds; a spoonful or two should first be laid round the inside of the wall, where it joins the wood; this forms a kind of cement, and prevents the rest of the wax from running out.

The cakes, when cold, are cut into thin slices in the following manner:—Lay the mould flat upon a table, placing the arm which serves as a guard, against the chest, take a strong kitchen knife, hold it flat against the wax with both hands, and drawing it gently and evenly towards you, take off thin slices the length and breadth of the cake: if the wax resists the knife, hold it for a few moments before the fire, so as to *soften* without *melting* it; this, however, if the wax is properly made, is only requisite in cold weather.

The stamps for cutting out the petals and calyxes are made of very thin sheet tin; they can be bought

at a very small expense in the London bazaars ; but, should this be inconvenient, any lady may make them for herself, by taking the flower she wishes to copy, pulling off the petals, and if the blossom is double, choosing out those that are the most unlike in size and shape. This done, take one of each, and paste them upon strong card-board ; when dry, cut them out, and you will have your models ready for forming the stamps. Cut the tin in long strips, each about two inches wide, and holding one piece upright, bend it round the card-board till it assumes the form of the petal : any village tinner can solder the two sides together. Small flowers may be cut out with scissars. The only tool required for shaping the flowers is a pin with a glass head, such as are sold for a halfpenny a piece ; or else a long needle, with a lump of sealing-wax melted on the top.

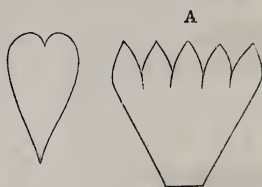
Camellias in wax are very natural, and very easy to make. Having cut a sufficient number of petals out of the sheets of wax, lay them one by one in the palm of the left hand, and cup and shape them with the head of the pin, or even with the finger. When all are prepared, take a piece of the wire used by bonnet-makers, which is covered with cotton ; make a round head of wax on one end, this serves for the foundation of the flower. Choose the smallest petals, take them one by one, and press them to the ball of wax, making them bend over and conceal it entirely, the warmth of the finger easily induces them to adhere ; continue to place all

the other petals, making each row cross the former one till all are placed; then cut out the calyx in green wax, shape it with the pin, and press it on the back of the flower. The stalk must be wrapped with green paper, and then covered with a thin coat of melted wax. The closed buds are formed of a ball of wax fastened on the end of a wire, then slightly warmed and moulded into shape with the fingers, the calyx is then added. So beautiful and delicate are these flowers when well made in wax, that when tied upon a natural tree in the conservatory, they can hardly be distinguished from the living blossoms; and if care is taken not to sprinkle the wax with water, when watering the plants, they will last for many months.

The Waratah camellias require a different formation, for they have only one row of large outer petals, while the middle is all crinkled and crimped. To perform this, take a cake of wax, warm it slightly, hold it firmly between the table and the chest, and holding a large knife with both hands, draw the back gently towards you, and the wax will rise in thin crumpled pieces with notched and uneven edges. When you have a sufficient quantity, take your stalk and press them one by one round it, separating and bending outwards the last put on, then place the outer row of leaves which will support the middle, add the calyx and the flower is finished.

Wax, when cut in thin sheets, is so pliable, that it will easily take any shape; therefore almost every

flower may be imitated. When the petals are to be shaded or striped, paint them with a stiff brush in oil colours or in water colours, with which must be mixed a little gall to make them lie smoothly. The stamens of flowers—as, for instance, in the geranium and orange blossom—are made by cutting narrow strips of yellow wax, the ends of which must be dipped in chrome powder. Dahlias require a great many petals, each of which must be formed with the pin, and bent over with the fingers. Scarlet flowers, such as the pomegranate and poppy, are first cut out in yellow wax, then each petal is painted over with carmine with a stiff brush. The pomegranate must be curled and goffered with the pin, the calyx is to be cut out in paper (fig. A.); the sides are then pasted together, and the whole, when dry, must be covered with melted scarlet wax.



The quilled chrysanthemums are made as follows:—Take two or three knitting needles about the thickness required for the quills, melt some wax in a pan, and keep it liquid over a lamp; place a glass of cold water near you, dip a needle into the water, then into the wax, and as quick as you can again into the water; the tube of wax will form round the needle, and if you press it gently will easily slip off. As the needle soon becomes warm, and then the wax adheres to it, take another needle,

and leave the one you have been using to cool. When a sufficient quantity of tubes are formed, cut them all the same length, make a foundation of wax, as usual, on a stalk, and press them on to it one by one. The green leaves may be bought made in green paper, and will require to be dipped in green wax. The bunches are made up by tying on the flowers, leaves, and buds, neatly and firmly, and then covering the wires with melted wax.

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#### ARTIFICIAL FRUIT.

Ornamental fruit is usually made of wax; but fruit to wear in bonnets, such as grapes and currants, are formed of glass balls painted, which are much lighter and more transparent.

The wax fruits require moulds in which they must be cast, and then painted. Procure some long strips of tin the same as those employed for the formulas of the flowers, some string, a basin full of wet sand, and some very fine plaster of Paris. Take a peach, or whatever fruit you wish to mould, press it into the sand till half is buried, rub a little grease or oil over the half that is uncovered; this is to prevent the plaster sticking to it, but is not required with smooth coated fruit, such as apples, pears, and plums. Bend a strip of tin like a hoop, allowing it to be about an inch larger in circumference than the peach, tie it firm with string, and

place it over the fruit, and press it slightly into the sand to keep it in its place. Sprinkle some of the plaster of Paris into water, till it becomes like cream, stir it well, and pour it over the peach between it and the tin; in two or three minutes, remove the latter, and take up the plaster, when you will find a perfect mould of one half of the peach. Scrape the edges of the mould neatly, and make some little grooves in it here and there; grease or oil it well, taking care not to move the fruit in the mould; immerse the latter a little way in the sand, place a tin round it, and fill the other half with plaster as before. When done, the mould will open where it was oiled, and you will find a perfect hollow the exact shape of the peach.

The next process is to make the wax. Put some cakes of white wax in a pan, melt it slowly with a very small quantity of the pale chrome yellow oil paint, soak the mould in warm water, wipe it thoroughly dry, and fill it half full of the melted wax; lay the other half exactly in the grooves made to receive it, and shake it about, turning it over and over, till no noise is heard, when it will be known that the wax is congealed. Immerse the whole in cold water, and in a few minutes the mould will open of itself, and the peach can easily be taken out. When perfectly cold, take some powdered lake, and with a bit of flannel rub the part that is to be coloured; varnish the whole with mastic varnish, and to form the down always seen on this fruit, sprinkle over it some paper powder

made by boiling some white paper to a pulp, it must then be passed through a sieve, ground, and dried. When all moisture is quite gone, pound it to a powder, filter it through muslin, and dust it over the fruit. All large fruits are made in the above manner, and painted either with powder colours, or in oils mixed with mastic varnish. The bloom may be given to plums and grapes by sprinkling powder blue over them. Grapes are made of glass globes with a hole in one end; press some wax upon a wire, insert it into the orifice so as to hold the wire and globe together. When cold, dip the grape into melted green or purple wax. Currants and gooseberries are made in the same manner; but, before dipping them into the wax, wind cotton across them to imitate the opaque lines. The bits of wax cut off the petals in making flowers, and indeed all remnants of any colour, may be thrown together in a basket; and when sufficient pieces are collected, melt them down into green or brown wax.

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## GLASS ARTIFICIAL FRUIT.

For grapes, take the glass globes as above, fasten on the stalk with paste, make a very thin paste of a pale green colour, add to it some sugar-candy. Lay on two coats, when dry give a very faint touch of lake, and sift some potato-flour over the whole

to give the bloom. Purple grapes are made with a paste coloured with indigo and carmine.

For gooseberries, take your glass globes, put in the stalks, when dry cross them with floss silk. Mix some pink saucer with melted isinglass. Lay a coat of this transparent colour over the gooseberries ; when dry, add as many more as are requisite to give them the proper tint. Currants are formed in the same manner.

For cherries, after the stalks are put in, lay a coat of isinglass over the glass globe ; it should be laid on rather thick, and left to dry. Make a very thin paste of white lead, starch, and isinglass ; mix them well together, and make the paste as smooth as possible ; then add sufficient carmine in powder to give the requisite colour. Lay on two or three coats of this mixture ; and when they are dry, add one coat of carmine and isinglass, then one or two coats of plain isinglass, to give the cherries a shining bright appearance.

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#### IMITATION CORAL.

Coral for ornamenting grottos and moss houses may be made by dipping branches of thorn into melted red sealing-wax, which has been rendered more liquid with spirits of wine ; but the small branches used to wear in caps and for the hair are made as follows :—Take several bits of wire, each

about an inch long, twist silver paper firmly round them, make them up into branches, and bend them to imitate the sprays of the coral. Take some vermilion and carmine in powder, mix it with gum water till quite smooth and even, then lay on one or two thin coats, so as to cover the paper, and make the coral appear bright and shining. If when done it does not look sufficiently varnished, lay on a coat of plain gum water or isinglass.

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## ARTIFICIAL BIRDS.

Beautiful imitations of humming-birds are made by cutting out the shape of the body of a bird in cork. Twist a fine black wire round the middle, and bring the two ends together underneath to form the legs; paste a rose-thorn in the part meant for the beak, and tie on a long feather for the tail; then take a broad bright-coloured feather, scrape off the stiff part, lay a thin coat of paste over the inside of it, and cover the breast of the bird, then the neck; afterwards clothe in the same manner the back, making the feathers wrap neatly over each other to conceal the parts where they join. Smaller bits are pasted on to the head, and, lastly, a topping is added, and two small black seed beads for eyes, in the centre of which put a dot of white. The wings must be extended;—take two stiff bits from the feathery part of a pen, each half an inch

long; make a hole to receive them on each side of the bird; fasten them in with paste; upon these paste small feathers one upon another, the under row being of the kind called pen feathers, those nearer the neck being short and *fluffy*. A little touch of vermilion, chrome, or cobalt will conceal any small defect, and hide the edge of the wing where the frame-work cannot otherwise be concealed. When these tiny birds are made of bright feathers, and neatly finished, they add greatly to the beauty of a bunch of wax or cambric flowers. When done, twist the legs on a small piece of black wire, and fasten the whole to the end of an elastic silver wire, by which means, if the other end is tied to a branch, the bird will appear to be hovering above the blossoms, and the slightest breath will agitate it. The paste to be used is gum and flour; feathers may be procured from any bird-stuffer.

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## BUTTERFLIES.

These bright insects may be made in foil of various colours, or in feathers. Take a wire the proper length for the body, stiffen a piece of fine black silk, cut off two bits each about an inch long, curl them slightly, and tie them to the end of the wire to form the antennæ. Shape the body in cotton-wool, and wrap round it black chenille. Cut the wings out in foil, and glue them on. If the

butterfly is required to be made in feathers, form the body as above; take four bits of coloured feathers, shape them with the scissars, and fasten them in to the body, or paint white feathers with opaque colours mixed with gum-water and ox-gall.

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#### CARVING CAMEOS.

It is strange that this interesting and elegant occupation should not be more frequently followed by ladies, to whom the classic and poetic recollections, recalled by the subjects usually represented in this delicate species of carving, would be supposed to render it a favourite.

The pleasure generally felt at being able to execute a work unknown by the world at large, would, we should imagine, also speak in favour of this pursuit; some ladies may be deterred from attempting it by the fear of its difficulty, but we can assure our readers this is a most erroneous idea, as, with a slight knowledge of drawing, very few materials, a little practice, and patience, they would, as we hope to prove by the following directions, very soon be able to execute cameos, equal to those of the Roman artists, which have, no doubt, often excited their admiration.

Carving cameos on onxyes, and other stones, possessing different layers of colour, is an art of great antiquity, but cutting the shell cameos, of

which we are speaking, is a discovery of the last century. The shell employed for this purpose is a species of cassis, known by the name of the helmet, or Queen's conch shell; the most valuable kind comes from the East Indies, but an inferior sort, which is, nevertheless, much used, is brought from the shores of the Mediterranean. The genus cassis has a row of teeth on each side of its narrow mouth, and such large thick lips (as the turned up portions are termed), that a considerable part of the shell is formed by them.

The first process is to cut the shell into oval, round, square, or oblong pieces, as may be desired, by means of a lapidary's mill, which is a machine used for grinding and slitting precious stones and gems; a common grindstone serves equally well to round off the corners, and shape the pieces of shell, but not to cut them; this can only be effected by the lapidary's mill; for this kind of shell is so hard, that it turns the edge of a saw, or any other instrument. As there is much trouble in cutting up a shell, and often much disappointment, for none but an experienced eye can detect its concealed qualities, we would recommend any lady whom we may persuade to undertake this interesting pursuit, to purchase the shell ready prepared, which she may do from Signor Chelli, at the Adelaide Gallery, London. The pieces vary in price, generally from three to five shillings; those with a red enamel are the most valuable, and have the best effect when worked; the yellow, which as well as the red are the produce of the

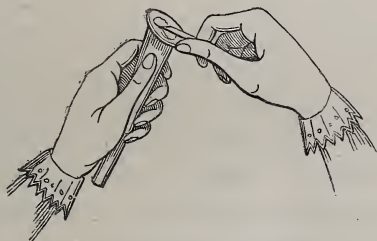
East Indies are also much sought after; the purple are the most common. The Italian artist, already mentioned, is the only person in England from whom shells can be bought ready prepared; but now that there is such constant communication between this country and Italy, it is easy to procure them from Rome, whence Signor Chelli receives all his.

The most valuable pieces have three colours, the red or enamel part forms the ground of the cameo, then comes a layer of pure white, which is tolerably soft, and upon that again is frequently another layer, slightly tinged with red, brown, purple, or yellow. When this is the case, great care should be taken to choose a subject for carving in which the variety of tints can be effectively employed. For instance, in working a head, the ground being red, the features should be so placed, that the upper tinge of colour would appear in the cheeks or hair, thus leaving the other parts of the face and head white.

A head in profile is the best subject for beginners, and as models are far preferable to drawings, being easier to copy, plaster of Paris, or sulphur casts should be obtained, and if possible those copied from the antique.

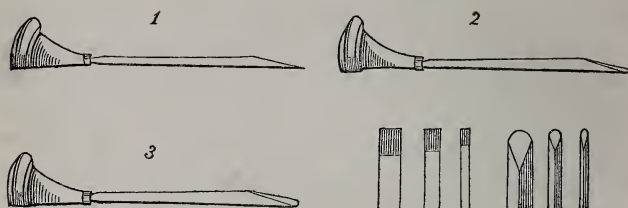
The instruments and articles necessary for this interesting employment are, shells, models, a handle to hold the cameo, carving tools, pumice stone, putty powder, a cedar stick or piece of cork, and some oil of vitriol. The handle is made smooth and round,

so as to be easily held in the hand ; melt some pitch with a little oil, and make a thick bed of it on one end, leave it a little time to harden, then warm it sufficiently to enable you to press the piece of shell firmly into it, and there it will remain strongly embedded while the carving is being performed. The bright or enamel side is to be fixed in this paste, then take the stick in the left hand, hold it firmly,



and with a coarse file clear off the rough outside of the shell ; this done, sketch your subject delicately but clearly, with a black lead pencil, after this mark it with a lozenge shaped tool, then clear the ground with a file, which may also be used for any part that requires to be lowered considerably.

The only tools requisite are different sized chisel and lozenge-shaped instruments, with small half circular handles, which should be held in the hollow of the right hand to give strength to dig away the shell ; three inches is a proper length, for as the first finger should rest upon the blade to press it down, great inconvenience is felt when it is too long.



No. 1 is a very pointed tool generally used to form the eyes and mouth, and to mark the waves of the hair. No. 2 is a broader one, it serves to work out the features and parts that do not require so much delicacy. No. 3 is usually used to scrape away any roughness that may remain on the ground so as to leave the enamel clear, brilliant, and even; and the other tools are useful in various ways, which the artist will easily discover after a little practice. All require handles. Great care is necessary in clearing the ground, either with the file or chisel, not to *cut into* the enamel, as every cut or scratch has to be effaced before the polishing is commenced, thus rendering the enamel very thin and liable to break; this caution must be particularly attended to in working small subjects, where very minute portions of ground have to be cleared, as the enamel works off in a white powder, like the rest of the shell; sometimes, however, when the ground is very thick, it may be cut away with advantage, to assist the relief of the figures. As it is necessary to sharpen the tools very frequently, a hone should be kept

constantly at hand, on which, when moistened with a little oil, the tool must be rubbed backwards and forwards till a fine edge is produced.

Mr. Fenn, tool manufacturer, of Newgate Street, London, has lately invented a small instrument called a revolving oil-stone, by means of which any artist or amateur may readily ensure a fine edge, which, with a common hone, is a work that requires some skill. It consists of a small turkey-stone mounted upon a holder and axle, and turned by a wheel furnished with a handle. A small quantity of oil being spread on the surface of the revolving hone, the tool is held against it, and the stone made to turn by moving the handle.

The cameo, when finished, must be rubbed smooth with some powdered pumice stone, moistened with water, and applied with a cork or piece of cedar-stick, and the ground polished with a small quantity of putty powder, used as above, only with oil of vitriol instead of water.

As oil of vitriol is a very dangerous acid, burning whatever it touches, great caution is requisite in its use, and the smallest possible quantity should be employed. When the polishing is quite finished, the cameo must be cleaned with soap and water, which is the last process; a heated knife is then carefully inserted at the back of the shell, and as it melts the pitch, the cameo will be detached from it. This, however, must be done with great caution, for the enamel being worked quite thin, becomes so brittle that the least force cracks it to pieces.

## CARVING IN IVORY AND WOOD.

The art of carving, according to Pliny, was practised prior to that of painting. Ivory, and wood of almost every description, were employed by the ancients in this art: some of the figures found in the tombs in Egypt are of sycamore; and many of the statues of the Grecian gods were formed of woods of different kinds. Of modern people, the Chinese are the most expert in carving, and the delicacy and elaborateness of their workmanship astonish all who behold it. The French also are celebrated for their carving in ivory, most of which is executed at Dieppe. Ornamental groups of figures, handles for pens, crochet needles, stilettos, seals, étuis, studs, brooches, buckles, and vases for flowers, are among the numerous articles that may be elegantly ornamented by this process. The instruments used for carving are chisels of different sizes, gouges, an angular tool resembling a graver, and called from its shape a *v* tool, saws, rasps, and files. The polishing is effected by friction with sand-paper of different qualities, pumice-stone, or putty powder moistened with water, and applied with a hard brush. Supposing the object to be carved to be a figure, a piece of ivory or wood should be chosen as near the size and shape of the model as possible, the principal distances marked with a pencil, and the large masses cut away with a saw or a strong rasp, after which you must proceed to form the different

parts with the chisels and gouges, and round them with a file.

The woods preferred for carving small objects are box, pear, holly, laburnum, maple, yew, and sycamore.

Fret-work, or open work carving, is effected in a very easy and expeditious manner: a board, with the device intended to be cut, drawn upon it, is fixed vertically in a vice, and sawn by means of an extremely fine and thin saw, which follows all the lines and turns of the drawing, penetrating into every angle, however acute, and severing the small pieces, the absence of which constitutes the pattern.

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#### ENGRAVING.

The art of executing designs by incision upon copper, wood, or any other substance for the purpose of taking impressions or prints upon paper from them, is only coeval with that of printing, though various substances had been engraved upon at the earliest periods in a similar manner, and with the same instruments that are now used.

In the writings of Moses we find detailed accounts of the engraved works executed at that period; and it is most singular that an art so capable of diffusing every kind of knowledge should have been practised for so many ages without its applicability to printing being discovered, espe-

cially as Herodotus mentions that engraving was applied by the Greeks to the delineation of maps, 500 years before the Christian era.

The first prints were obtained from engraved wood-blocks, and seem to have been used for the fabrication of playing-cards, and manuals of popular devotion. The earliest print with a date to it at present extant is one known as the St. Christopher, which is from a wooden block, and bears the date 1423. No impression of an engraved metal plate has been found of a period earlier than 1461.

A modern metal engraving is usually the result of two processes—direct incision with the graver, or the dry point, and etching by corrosion.



Gravers.

Dry Point.

The principal instrument employed is the graver, or burine, which differs in size and shape ac-

cording to the line it is intended to produce. The large gravers are used to form broad lines, and the smaller ones for more delicate cuts; they ought to be fitted into a short handle, like the one already mentioned for the cameo tools, which should be held in the hollow of the hand, with the first finger extended on the blade, beyond the thumb, so that by its pressure the tool may be forced into the plate. A dry point or etching needle is used for the delicate lines: it does not, like the graver, cut the copper clean out, but throws it up on each side, forming what is called a

burr, to remove which an instrument named a scraper is required.

Scraper.



Burnisher.



The only other tool requisite in engraving is a burnisher, which is used to polish the plate, and erase any scratches which it may accidentally receive, and also to lighten any part of the work that may appear too dark.

The plate to be engraved should be placed on a cushion, which is a hard flat pillow made of leather filled with wet sand, and pressed into shape by a heavy weight; its great use is, that it allows the plate to be turned round easily in any direction while being cut with the graver, and therefore greatly facilitates the artist in making circular lines. Patience and steadiness of hand are two great requisites for engraving.

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#### WOOD ENGRAVING.

Of all kinds of engraving, wood is the one which we would recommend the most to the attention of our fair readers; it is an art which all who have any knowledge of drawing can easily learn, and

which from its cleanliness and elegance, is well adapted to the boudoir or drawing-room.

There are four kinds of cutting tools that are requisite: gravers, tint tools, which are thinner at the back but deeper at the side than common gravers, gouges which are used for scooping out the wood in those parts that are to be white towards the centre of the block, and chisels or flat tools which are employed for removing the wood towards the edges. As box-wood (which is the best material for this species of engraving), is not so hard as copper, the graver must have less pressure laid upon it than when employed to cut the latter, the thumb should be used as a rest for the blade, and a check upon the motion imparted to it by the palm of the hand.

The block being placed upon an engraver's cushion, with the design intended to be cut traced on it with a hard pencil, proceed to cut the outline with a graver. In a wood engraving, the lines which receive the ink and appear black when transferred to paper are all raised, and the whites or grounds are the parts cut away, which is exactly the opposite of the mode pursued in copper-plate engraving.

Mr. Jackson, whose splendid work on wood engraving, published by Knight and Co., we would recommend to the attention of all who intend to pursue this interesting occupation, says, that in order to acquire steadiness of hand, the best thing for a pupil to begin with, is the cutting of tints, that is, parallel lines; and the first attempts ought to be made

on a small block, which will allow each entire line to be cut with the thumb resting against the edge. Should the wood not cut smoothly, the block must be moved, and the lines cut in the opposite direction, as wood which breaks and crumbles in one direction, will often cut clean and smooth the opposite way.

It must be remembered that, as in copper-engraving, the print when taken off will be the reverse of the drawing; the right side of the one forming the left of the other: for instance, if the representation of a figure engaged in writing, drawing, or working is desired, the pen, pencil, or needle must be drawn as if in the left hand. A proof or copy upon paper cannot be taken of a wood engraving till the principal parts of the subjects are engraved, for fear of rubbing out the pencil sketch. When a proof is wanted, it may very easily be taken by spreading a little printer's ink carefully over the block, just sufficient to blacken the lines, then place a piece of damped paper upon the face of the block, and rub the back of the paper with anything hard, which will transfer the ink to the paper and constitute a proof, by which the artist can judge of the progress and effect of his work. The wood is cut in slices across the grain, and is polished on one surface. It is necessary to be careful, when the drawing is sketched, not to efface it by laying the hand on one part while engraving another. A piece of paper laid loosely on the wood is apt to smear the pencil; the best method is to take a piece of strong paper, sufficiently large to lay over half the drawing and

to lap over underneath the wood, paste the two sides firmly together, and you will thus have a moveable guard which will slip on and off at pleasure.

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#### LITHOGRAPHY.

This art is sometimes called chemical printing, to distinguish it from all other methods of obtaining impressions, which are mechanical. By the lithographic process, impressions are taken from a level surface. Plates of zinc are sometimes used instead of stones, the practice is then called zincography. Zinc plates have the advantage of being more portable, and less liable to break than stones; the drawing is executed exactly in the same manner on the two materials, which are both sold ready prepared for use. Great care must be taken to prevent any greasy substance from coming in contact with the stone or zinc plate, as it would infallibly mark in the printing, the hand also must not be suffered to touch the surface, nor should it even be breathed upon.

The design may be sketched upon the stone or zinc through a sheet of red tracing-paper. What has already been said of the print when taken off being the reverse of the drawing, is equally applicable to lithography.

The chalk employed for this species of engraving, is formed of a mixture of common soap, tallow,

white wax, shell-lac, and lamp-black ; it must be kept in a bottle with a glass stopper, as the least damp alters the nature of it ; it should be held in a portcrayon when used, and cut in the same manner as other kinds of chalk.

Lithographic drawings should be executed in a bold, free manner ; a dark line requires, however, to be passed over two or three different times. If any corrections are requisite, the point of a needle or penknife may be employed to render a deep shadow fainter, or entirely to scratch one out ; but this must only be done in case it is not intended to draw upon that part of the stone again, as it destroys the grain.

Besides the black chalk used in the portcrayon, some artists employ for the finest tints, a long piece of cork with a groove at the end, in which insert a bit of the chalk, and tie it firmly with thread. The cork being naturally so pliable that it bends with the slightest pressure, enables delicate shades to be easily produced. A very sharp pointed etching needle, or a fine darning needle, is useful for correcting and picking out black specks in the drawing ; if, however, the point is allowed to become blunted, it will leave white spots in the engraving.

Great care is requisite to cut and hold the chalk properly, for on these two processes depend much of the beauty and effect of the drawing. For a very delicate line the chalk must be cut with a long and very fine point ; for a middle tint it must not be so slender ; and for dark lines it requires to be still less

so. In cutting it, rest the end of your chalk on the first finger of your left hand, and cut towards you ; if you attempt to proceed as with common pencils the chalk will break to pieces. To produce delicate lines the portcrayon may be held sloping, but if a dark tint is required it must be held upright or the chalk will crumble to pieces. From its greasy nature it is apt to form black specks, which must be picked out with the needle or they will leave white spots in the impression. As the heat of the hand would quite destroy the face of the stone, and a piece of paper is also a very bad preventative of accidents, a bridge is generally used to support the hand steadily ; a simple one may be made by laying books one upon another to a slight degree above the height of the stone, and placing a bit of flat wood or a flat ruler across them. The least speck of dust or smoke must be guarded against, by covering that part of the drawing which you are not working upon.

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## ETCHING.

This is a species of engraving in which the copper, instead of being cut by a tool, is eaten away with an acid ; it is one of the greatest improvements in modern art, almost all plates of every size and description being now commenced by this process, and indeed brought by it to a very considerable effect. The following is the method usually fol-

lowed : take a plate of copper, heat it at the fire, taking care not to smoke it, rub a little etching ground over it, and while it is hot, dab the face of the plate over with some cotton wool tied up in a piece of taffety to distribute the wax evenly.

The etching ground is generally formed of equal quantities of white wax and asphaltum, and half as much black pitch and Burgundy pitch, boiled together for about ten minutes, then poured into cold water and moulded into balls with the hands. Many artists use it tied up in a little silk bag, which is rubbed over the plate, the heat from which causes the ground to melt and come through the silk on to the copper. The ground while yet warm, is rendered black by being held over the smoke of a candle, care being taken to move the plate about so that it may be equally smoked all over. When cold the plate is ready to receive the design which should be transferred from the paper on which it is sketched, in the following manner. Damp the drawing, which should be outlined on thin paper with a soft pencil, then lay it with its face downwards on the ground of the plate, and putting a sheet of damp paper over it, pass it through a copper-plate press. When it is taken out, the black lead will be found to adhere to the plate, making an exact counterpart of the drawing but reversed. If there is not a copper-plate press at hand, a small-sized drawing may be thus transferred by putting a sheet of dry paper over it, and rubbing it with a smooth piece of ivory. The advantage of trans-

ferring the outline in this manner is, that when the engraving is taken off, it will be exactly the same as the drawing; while if the outline is made by tracing the drawing through a sheet of tracing paper, when the engraving is taken off, it will come the reverse way.

The next object is to prevent the hand from injuring the wax during the etching; to accomplish this fasten a thick roll of paper at each end of the copper, then lay a thin slip of wood across them, and rest the hand upon it while following the lines of the drawing with the etching needle, which is used exactly like a pencil, only it requires greater pressure to cut clearly through the wax; the fine lines should be executed with a very fine point, the fuller ones with one that is more blunt; but many engravers employ the same point on all occasions, depending for greater or lesser delicacy upon the after process of biting in. When the whole of the lines are finished, the copper should have the appearance of a drawing. It must now be carefully examined, and all errors and scratches must be corrected and covered with Brunswick black, mixed with spirits of turpentine; when this is quite dry take some wall-wax, soak it for a few minutes in warm water, and having removed the paper guards, press it round the edges of the plate, so that when the acid is poured upon it, not a drop shall be able to escape; this border should be half an inch high, and have a lip moulded in one corner to enable the acid to be poured off when re-

quired. Common shoemakers' wax will do for the wall wax, or else melt two ounces of rosin, two ounces of pitch, and four ounces of bees'-wax, when liquid pour the mixture into cold water, and knead it with the hands.

Take some strong nitric acid, and put to it four or five times as much water ; this ought to make it of such a strength that a drop applied to a piece of copper should begin to show an action in a minute or two by throwing up small bubbles of gas ; if it acts in less time, it is too strong, and if not so soon, it is too weak ; more water or acid, as the case requires, should be applied. The plate to be eaten should be placed on a level surface, and the diluted acid poured upon it till it is about a quarter of an inch deep. This will act upon the exposed lines of the copper, and small bubbles will soon be seen to rise, which must be wiped off with the soft feathery part of a quill. The great difficulty is, to ascertain when the plate is sufficiently eaten ; in general when the bubbles have risen five or six times the acid has been on long enough, it must, therefore, be poured off, and the plate washed with water. Supposing the plate sufficiently etched, the bordering wax must be removed, and the whole cleaned with spirits of turpentine and a rag ; then rub it all over very slightly with a piece of fine charcoal and oil, in order to smooth off any burr which may remain on the lines ; and afterwards clean the plate with a piece of flannel and some oil, when it will be ready for the printer. If different gradations of shade are

required, the faint lines must be bit in first, in the manner already described, only the acid should not be allowed to remain on so long; the plate must then be washed, by pouring water over it, and dried with a sheet of blotting paper laid gently upon it, after which a little of the Brunswick black and turpentine must be applied with a fine brush to the lines which are to remain faint; when the black is dry, which it ought to be in about five minutes, apply the acid again; if more than two shades are required, the same process must be again pursued.

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#### ETCHING UPON IVORY.

The etching-ground generally used for ivory is formed of equal quantities of white wax and mastic, and half the quantity of asphalt. The wax must be melted in an earthen vessel over the fire, and the mastic and asphalt, after being reduced to a fine powder, strewn in and dissolved, by stirring; after which the whole should be poured into lukewarm water, well kneaded, and formed into balls. White wax alone is often used instead of this ground. The design being traced with the point, a ledge of wall-wax must be applied, and the surface of the ivory covered with strong sulphuric acid, which will eat it away in the same manner as the diluted nitric acid eats the copper; strong muriatic acid is sometimes employed instead of sulphuric. The lines eat away

by the acid are generally filled with hard black varnish, or common printing-ink; in this manner paper-knives, card-cases, and various other small objects, may be elegantly ornamented with very little trouble. If an acid solution of silver be used instead of the sulphuric or muriatic acid, the lines it produces will, on exposure to the light, become perfectly black; it should be allowed to remain on about half an hour, unless the tint required is very faint, or very dark; after which it must be poured off, and the ivory washed with distilled water, and dried with blotting-paper; it must then be exposed to the light for an hour, and the varnish may be removed with turpentine. Different varieties of colour can be given to ivory, by substituting salts of gold, platina, copper, &c., for the solution of silver.

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## ETCHING UPON GLASS.

As glass will not bear heat like metal, the etching-ground must be put on like a varnish; it is usually formed of isinglass melted in water of mastic varnish, or of melted wax. Crown glass is the best description for etching upon; the ground should not be applied sufficiently thick to render it opaque, and a paper with the design drawn upon it being attached to the under side of the glass, the outline may be traced through with the point, and the drawing worked up according to the fancy of the

artist ; after which a wall of wax must be applied, and some liquid fluoric acid poured on to the surface of the glass. The figures, flowers, or other designs, may be covered with the varnish, and the ground left exposed to the action of the acid, by which means the drawing is left in relief with its original polish.

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#### ETCHING UPON MARBLE.

Drawing upon highly polished marble with the etching needle produces the effect of a perfect etching, without the assistance of any acid ; but some artists think the effect is improved by eating away the middle tint, for a grey colour is produced on black marble by applying a weak solution of nitric acid, formed of one spoonful of the acid to five of water, through a coat of hard spirit varnish. Beautiful bas reliefs may be produced upon marble, by drawing the design in hard spirit varnish, and eating away the ground with the diluted nitric acid. An infinite variety of elegant ornaments are formed by both of these methods.

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#### ETCHING UPON STONE.

This is a species of lithography, by which fine lined etchings on metal are well imitated. The

stone, being prepared the same as for lithography, must be covered with a coat of gum-water blackened with lamp-black ; when this is quite dry, scratch the design through it with the etching-needle, and wash a little linseed oil over the whole. This will adhere to the bare lines only, and the black gum ground being washed off when the oil is dry, leaves the latter to receive the ink used in printing.

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## MODELLING AND TAKING CASTS.

Clay, wax, and stucco or plaster, appear to have been universally employed for modelling ; and works of great antiquity formed of these materials are met with in the collections of antiquarians. Moulds were formerly always made of clay, which, being baked, became sufficiently hard to be used as forms into which softer materials could be pressed ; thus enabling objects to be multiplied without difficulty.

A variety of different substances are now employed for making moulds ; some are formed of rosin and bees' wax, some of plaster of Paris, and others of sulphur or clay ; the two latter materials are also much used for taking casts from moulds, engraved gems, cameos, coins, medallions, &c. &c.

If a sulphur cast is required, the mould ought to be made in plaster ; and if a plaster one, the mould should be of sulphur.

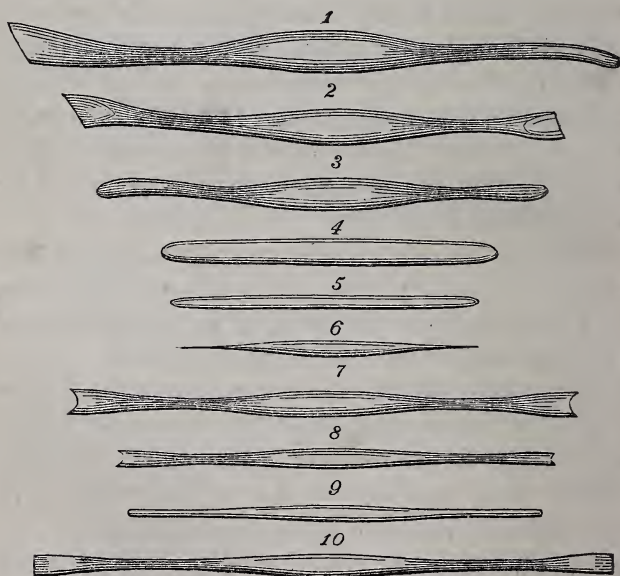
To make a sulphur mould, you must melt on a slow fire some roll brimstone, taking great care not to allow it to catch fire; when melted, set it aside to cool for a few minutes before using it; if the mould is to be taken from a metallic, or other substance not porous, it must be oiled previous to pouring the melted sulphur upon it; but if from a plaster cast, it is only necessary to soak the back of the cast in a little water, which will sink through to the surface, and render it shining; as soon as this is the case, take it out of the water, and fold a roll of paper round the edge, to form a kind of wall; then pour a little of the melted brimstone on the face of it, moving it so as to cause it to flow evenly over the whole surface; add more brimstone, till you consider it sufficiently thick. When crystallized, which it will be in a minute or two, remove the paper, and separate the cast and the mould; if the plaster medallion is allowed to become too wet, the lines of the mould will not be sharp; and if it is not sufficiently moistened, the cast and the mould will adhere together, and break when it is attempted to disunite them.

The mould being finished, the next process is to take the cast from it, for which purpose procure some finely powdered plaster of Paris; that usually employed by plasterers is too common, the best is bought from the manufacturers of Italian figures, of whom there are several in London; it is called *superfine plaster*, and is sold in bags at about one shilling each.

Having oiled your mould, which is effected by rubbing it over with a piece of cotton-wool dipped in sweet oil, taking care not to allow the oil to fill up any of the cavities; surround it with a wall of paper, next pour a little water into a cup, and sprinkle into it as much of the plaster as you think will suffice for the mould; pour off the water which floats above the plaster, and with a spoon stir up the latter, which ought to be of the thickness of honey; then put a little on to the mould, and with a small stiff-haired brush force it into all the depressions; add more plaster till the requisite thickness is obtained, tap the bottom of the mould gently on the table to shake the plaster down evenly, and the cast will be finished, and will in a few minutes be hard enough to remove. If the plaster is used too thin, or not well shaken down, small air bubbles will arise on the surface; but care alone is requisite to prevent this. Plaster cannot be mixed a second time, therefore the cup, spoon, and brush, must be washed when done with.

Plaster casts may be coloured with common water colours; the only caution to be observed is to use no colour that can be injured by the plaster of Paris, which is formed of sulphate of lime. Sometimes the grounds only are coloured, and the figures and raised parts are left white; emerald green, smalt blue, or lamp-black, form good grounds. Plaster casts may be gilt by rubbing them over with white of egg, and immediately applying some leaf gold, which will adhere firmly. They may be

made to assume the appearance of bronze by being covered with a wash of Indian ink, indigo, and Indian yellow, which will render them of a uniform olive colour; then touch the prominent parts with bronze powder, and varnish the whole with a weak solution of dragon's blood dissolved in spirits of wine. Plaster casts may be polished in the following manner:—Take some white curd soap, and dissolve it in water, immerse the face of the medallion in the solution, allow it to dry, then dip it again, repeat this process three or four times; when perfectly dry and hard, rub this varnish with a piece of cotton-wool, and a smooth glossy appearance will be produced.



The wood-cut represents the instruments generally used by modellers in clay and wax; they are made of wood, bone, ivory, or steel. Nos. 1, 2, 3, 4, 5, are for shaping and rounding the different parts; they are curved and formed so as to be able to mould the most delicate features. No. 6 is for drawing the line of the eye, mouth, &c. &c. Nos. 7 and 8 have an oval indenture at each end, of different sizes, to form the ball of the eye; and No. 9, a circular one for the pupil. No. 10 is flat at the ends; with five or more incisions, it forms the lines of the hair.

The clay is that generally employed in potteries; it should be occasionally sprinkled with water to prevent it from shrinking and cracking, and ought to be covered with a damp cloth when left for the night. In modelling in *relief*, a ground, or *plane*, as it is called, is prepared, upon which the design must be drawn; the clay is then laid and pressed upon this, the outlines of the figures being bounded by the drawing, the projection and fulness of the forms will, of course, depend on the taste of the modeller.

Small portrait figures in *basso relievo* have a very good effect in white wax, in which they can be executed with great delicacy and exactness. Some artists, to imitate life more closely, colour the wax; but this has not so pleasing an effect.

Artists differ as to the manner in which they prepare the wax for modelling; some mix with it a little Canada balsam, and colour it with oil

paints ; others form a composition, consisting of four parts wax, three parts white turpentine, and a little olive oil or hog's lard. The wax, whatever is the ingredient mixed with it, should be melted over a slow fire, but *never* allowed to boil, and must be formed into cakes ; powder colours, or oil paints, are mixed with the wax. While melting to colour it, if it is desired to heighten the effect by after painting, a little dry colour may be rubbed in with a piece of flannel or cotton-wool, or plain oil colours, or colours mixed with a slight quantity of mastic varnish may be used. White wax should be coloured with flake white ; it requires a considerable quantity to destroy the yellow tint of the wax. Another excellent composition for modelling is formed of ten parts wax, one part turpentine, one part common shoemaker's wax, and one part hog's lard. Melt the whole slowly, stir it well, and strain it.

Large wax figures are moulded into shape with the hands, and the finer parts are worked up with the modeller's tools already mentioned ; some figures are cast ; the moulds for this purpose are formed of gypsum, and consist of several different pieces which, when required for use, are oiled and fastened together with strips of paper ; the wax, when melted, is poured into a hole at the feet, and the whole is thrown into cold water, that the wax may be separated the more easily.

## DRAWING.

Drawing may be considered as the ground-work or elementary part of painting, and is of all the fine arts the one most admired and followed. As a perfect acquaintance with the terms employed in drawing and painting is necessary for the proper understanding of the art, we will here explain some of those most generally used. Outline is the line that forms the boundary of any object, whether formed with a pencil, pen, or brush. The remote distance, or background, is that part of the picture furthest removed from the eye: the objects here represented should be small and obscure.

The mid-distance is the space between the background and the foreground. This is the part of a picture which requires most care and attention. Harmony of colouring, accuracy of drawing, and tasteful grouping, are here indispensable. The foreground is the part nearest the eye; it is to this that the boldest touches and warmest tints should be given. In the representation of small scenes or individual objects, such as groups of flowers, architectural drawings, interiors, &c. &c., no extreme distance, and often no mid-distance even, is discernible. In some instances, also, we find these three distances gradually blended into one another, as in some of the landscapes of Claude, Wouvermans, and Wilson.

Breadth of light is the term used to express that

part of a picture where the greatest portion of light falls.

Subordinate lights are those parts of a painting which, though bright and luminous, do not shine out as much as the breadth of light.

Catching lights are the bright touches applied to the edges, or minute parts of objects, to bring them out in relief.

Reflected lights are the lights which fall upon the shaded sides of objects by being reflected from water, glass, &c. &c.

Conflicting lights are the lights seen in a picture when it is illuminated by two different lights at the same time.

Shade is that part of a picture opposed to the light.

Shadow signifies the obscuration of light by any opposing object.

Keeping is used to express the proper preservation of light and shade according to distance.

Harmony describes any arrangement of lines, lights, shades, and colour which is conducive to beauty of effect.

Tone is the general effect or appearance of colouring.

Tint is the term applied to every gradation of colour from the darkest to the lightest.

Half tint is the medium between light and shade.

Local tint is the colour of any object in a picture, where nothing interferes to affect its brightness.

Warm colours are those in which red or yellow

tints predominate, and cold colours those in which blue are most visible.

Having now given the terms in general use among artists, we will proceed to the consideration of the art itself.

In every species of drawing, a correct outline is of great importance, as a guide to the proper disposal of light and shade, as well as for the form of an object. That portion which is nearest the light should be more delicately traced than those parts which are differently situated. In drawing an outline, care should be taken to avoid forming it by little bits at a time ; every line ought to be done, as much as possible, by one sweep of the hand. A soft pencil can be used with more freedom, and will therefore communicate more spirit to a sketch, than a hard one.

Expression is the most important feature both of drawing and painting, and should be carefully studied ; without it the finest work appears lifeless and inanimate, while in the hands of a skilful artist, a simple outline even may be made to convey the idea of any of the moving passions of our nature, such as joy, grief, fear, anger, &c. &c.

In drawing with a pencil or crayon, it must always be borne in mind, that the direction of the lines must denote the form of the object they are intended to represent ; for instance, all the parts of the human figure are composed of curved surfaces ; no straight lines are ever admissible ; every line should have a graceful turn. Care must be taken

that no lines ever cross each other at right angles, neither should the crossings be too oblique, as then they become confused. In shading the limb of a figure the lines ought not to run horizontally or vertically, conveying the idea of a flat surface or a hard cylindrical form, but with a gentle curvature, suitable to the shape and the degree of rotundity desired. The proper disposition of lines will not only express the form required, but also give greater depth to the shading, without the necessity of introducing other lines crossing them, which ought to be avoided in small subjects. If, however, the figures be large, it is necessary to break the hard appearance of a series of single lines by crossing them with others in a contrary direction.

Many conflicting opinions have prevailed as to the propriety of introducing groups of human figures in landscapes, but we are of the opinion of the author quoted by Smith, in his life of Wilson, who says—"Landscape, however dignified, however picturesque, is, unless animated by human figures, far from complete. The mind is soon satisfied with the view of rock, of wood, and of water; but if the peasant, the shepherd, or the fisherman be seen, or if, still more engaging, a group of figures be thrown into some important action, the heart as well as the imagination is affected, and a new sensation of exquisite delight, and scarcely admitting of satiety, fills and dilates the bosom of those who,—either with a pen or pencil, combining the energy of human action with the awful and romantic scenery of

a wild, or with the softened features of a cultivated country,—secure and have a claim to reputation.”

In representing a human figure great attention should be paid to the proportions, which ought to be as follows:—

The height of a figure is eight times that of the head; the half should be at the lower part of the body, and the two quarters at the knee and the breast.

The easiest method of ascertaining the exact proportions of a figure is to draw a perpendicular line, and divide it into eight equal parts.

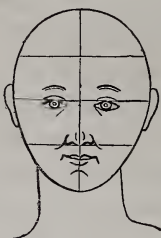
The shoulders should be the width of two heads, the elbow the distance of a head and a half from the shoulder, the arm and hand, with the fingers extended three heads and a half from the shoulder. A hand ought to be as long again as it is broad, and when extended should be the length of the face.

The height of a child is generally considered to be five heads, three from the crown of the head to the groin, and two from thence to the sole of the foot, and the distance between the shoulders a head and a half.

The best directions that can be given for drawing a head and face are, to form a perfect oval, and pass down the centre of it a perpendicular line, which must be crossed at four equal distances by four diameter ones. The first space includes that part of the head between the crown and the forehead; the second line marks the position for the eye; the third the bottom of the nose, and the fourth the chin.

The length of five eyes is supposed to be the correct breadth for a face; the eyes should be so placed as to leave the exact distance of an eye between them.

The top of the ear should be on a line with the eyebrow.



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#### CHALK AND PENCIL DRAWING.

Chalk drawing is much employed for representing figures, and is the best method to be followed by beginners for copying from plaster casts, or from life; it also has a good bold effect in landscape sketches.

The paper generally used is called middle tint, and is of a brownish or grey colour. Charcoal is employed for slightly sketching in the outline, as the strokes made with it can easily be rubbed out with crumbs of bread. Chalk is used in a porte-crayon. When a point is desired it is made by resting the end of the chalk against the first finger of the left hand, which also holds the porte-crayon, and cutting it towards the thumb, for were it

attempted to be cut like a common pencil it would all crumble away.

Chalk is more gritty than black lead, but is of a deeper black, and has not the glossiness of the former; it may be procured hard or soft, the best is of two kinds, the French and the Italian.

White chalk is used together with black, for laying on the lights, and for mellowing and softening the shadows into each other. Rubbing in the shadows with a stump (which is a piece of soft leather or paper rolled up quite tight, and cut to a point), is a very expeditious way, and produces a good effect, but it should be used with discretion, for it is better to execute a shadow in a clear and regular manner with soft lines. Red chalk is often used, either in the place of the black or together with it: powdered carmine may also be introduced with good effect in the cheeks and lips. Black-lead pencil sketches, on white drawing paper, are often executed much in the same style; the hair and shadows being worked with the pencil, and a little dry colour introduced in the eyes, cheeks, lips, &c. If the lead of the pencil is scraped to a fine powder, and passed with a brush lightly over the hair, it will be found to give great richness; and to enable the lights to be wiped out with a piece of crumb of bread with much effect; dry colours may also be added to the hair with success.

Drawings, when executed entirely with a pencil, may be fixed in the following manner:—Dissolve a small quantity of isinglass, and dilute it with

warm water till so thin that when spread upon paper it is quite free from any sparkling appearance. Take a brush, fill it with the solution, and pass it quickly over the drawing, taking care not to disturb the sharpness of the pencil-work : when dry, it will be found to resist even the effect of Indian rubber. It is advantageous to sponge the back of the paper, or Bristol board, before applying the solution, in order that it may dry evenly, as it is apt to contract round the edges when one side only is wet. If there is a margin to the drawing, it is not necessary to sponge the back. Milk-and-water, or alum-water, will answer the same purpose as isinglass ; weak green tea is also frequently used to fix drawings, but it imparts a yellow tinge to the paper. Instead of spreading the liquid over the drawing with a brush, it is often placed in a flat dish, and the paper or card-board immersed in it.

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## CRAYON DRAWING.

Pastils, or crayons, are made of every colour and shade ; the paper on which they are used is of the coarsest kind ; it must be pasted very smooth on a linen cloth, previously strained over a frame, which may be done by drawing and fastening a piece of linen with small tacks round the edges till quite smooth, damp the paper with a sponge dipped in water, lay the paste upon it, and then apply it

to the cloth; place a piece of paper on a table, lay the straining frame upon it, with the paper downwards, keep it steady with one hand, and rub the cloth gently to the paper with the other, then turn the frame, and rub the edges close; as soon as the paste is dry the drawing may be commenced. If the subject to be represented is a face, outline every feature carefully in chalk, then take a crayon of pure carmine, and draw the nostril edge of the nose, mouth, and line of the eyelids with the faintest carmine tint, lay on the strongest lights, which must be executed broad, and proceed gradually with the succeeding tints till you arrive at the shadows, which must be brilliantly coloured. This colouring will at first appear harsh and unnatural, but it will be found a good foundation, for it is more easy to sully than to brighten a tint. The pearly lights met with in fair complexions are imitated with blue verditer and white.

The eyes, whatever is their colour, should be laid in brilliantly, the eyeballs of a blue cast, avoiding a dead-white colouring, which when once introduced is seldom overcome. If the hair is dark, the lake and carmine tints should be employed. When the whole head is covered over, or dead coloured, a stump is employed to unite the tints, beginning at the strongest light. The first coat of the background is laid on very thin, and rubbed into the paper with a stump: near the face the paper should be almost free from colour.

In working up the forehead, begin the highest

light with the faintest vermilion tint; in the next shade introduce a light blue one, composed of verditer and white, and unite them with great caution; a little yellow may also be added, but, as it is a very brilliant colour, it must be used sparingly. In finishing the lips, which are begun with carmine and lake, introduce a vermilion tint. The great difficulty in representing the nose, is to preserve the lines distinct, and at the same time so blended with the cheek as to express its projection without any real line being perceptible: the shadow of the nose is generally the darkest in the face, carmine and brown ochre, and carmine and black are used for it.

The eye is the most difficult feature to copy in crayons: the pupil which is black (whatever is the colour of the iris), is drawn the last of all, by a touch of a black crayon, which must be cut to a very fine point for this purpose.

Chalks and crayons cannot be effaced with Indian rubber, crumbs of bread must be employed instead, moulded in the fingers into small points: it should not be used new, being better the drier it is.

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#### CRETA LÆVIS DRAWING.

The pencils used to execute this kind of drawing have much brilliancy, and, from their soft texture, blend harmoniously with each other; they are of

every colour, and are employed upon drawing-paper or card-board: they have this advantage over chalks and crayons, that they do not easily efface, and are therefore better calculated to adorn an album or a drawing-book. They are formed of pipe-clay, coloured with various metallic and earthy pigments, and a very little glue. While this paste is soft, it is put into pencil-sticks, which are, when required for use, cut like a common pencil. They are usually sold in boxes, or cases, which contain crayons of every shade and tint.

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#### PEN AND INK DRAWINGS.

In sketching from nature this style is much employed; the back-grounds and delicate parts should be executed with a crow-quill, and the fore-ground with a reed pen, which is made from the stalk of a common reed, dried and then formed into a pen. A steel pen is a good substitute for a crow-quill. A brown kind of ink, sold in small bottles, at all colour shops, and called liquid-brown, is much used in this kind of drawing, and has a better effect than common ink.

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#### PENCIL DRAWINGS ON WHITE MARBLE.

This kind of drawing, which is executed with common black-lead pencils on slabs of white marble

sold for the purpose, has very much the effect of chalks, the brilliancy of the lights imparting great depth and richness to the pencil.

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## PAINTING.

Painting is said to have had its rise among the Egyptians. The Greeks, who learned the art from them, carried it to great perfection: the Romans also, during the later years of the republic, were celebrated for their skill in painting; but the inundation of Italy by a horde of barbarians, proved fatal to this art at that period. When Italy emerged from this state of darkness, painting regained an honourable station; and in the beginning of the fifteenth century we find it holding an important position among the liberal arts in that country.

Oil painting, which is now considered the highest branch of the art, was unknown to the ancients: it was first discovered by a Flemish artist in the fourteenth century, previous to which period all painters worked in fresco, or in water colours.

Oil painting exceeds all other methods in the accuracy to which its colouring may be brought, as well as in the wonderful force and expression it gives to the imitations of animated nature. The materials necessary for the pursuit of this style of painting are, a tin-box of oil colours in bladders,

which are now sold for the use of ladies, with a little tube at the end that, by means of a screw, allows of the colour being extracted without any fear of dirtying the fingers, a palette, a palette knife, which has a thin, well-tempered blade, used to mix and work up the colours, brushes, a little boiled oil, and some spirits of turpentine. Artists generally employ cloth or canvass to paint upon; but a kind of paper prepared on purpose, and sold at all colour-shops, is preferred by amateurs, from its not requiring any priming, or other preparation except stretching on a board to keep it firm and straight. When it is intended to paint a large subject, the board is generally placed upon an easel; a *maut* stick, or thin rod of wood with a ball of cotton fastened at one end, is also then employed; its use is, to support the right hand, it being held in the left with the cotton-ball resting against the painting.

Very few colours are requisite, as by their proper combination, every necessary tint may be obtained; those which are transparent, such as lake, Prussian blue, and brown pink, are frequently used without the addition of white, or any other opaque colour, by which means the tint of the ground on which they are laid retains in some degree its force, and the colour produced is the combined effect of both: this is called *glazing*. White mixed with any colour, or any combination of colours, always makes them lighter; but if a tint is not sufficiently deep, it cannot be rendered more so by the addition of

black: the best way to strengthen a shadow is to glaze it with a darker colour of a similar nature.

Each colour should have a brush appropriated to it to prevent an improper mixture of the tints: when the brushes are done with for the day, they should be cleaned with soap and warm water; this is effected by holding the soap in the left hand, and rubbing the brush moistened with the water against it; when the paint has been allowed to dry in them, spirits of turpentine must be used to soften it.

The palette is cleaned by scraping the colour off with the knife, and then washing it; if there is much colour upon it, and it is likely to be wanted the next day, the colour may be allowed to remain, care being taken to remove the skin from the surface before again using it.

A small stick of charcoal, which may be held in a porte-crayon, is generally used for sketching the outline. When too much colour has been laid on, as will often happen with beginners, it may be removed with the palette-knife; the first coat of paint should be allowed to dry before a second is applied: you may ascertain whether it is dry by breathing upon it; if it becomes dull, the colours are sufficiently hard. When the painting has got too dry to receive the colours smoothly, a small quantity of oil should be rubbed over it and then wiped off with a silk handkerchief.

## LANDSCAPE PAINTING.

The colours most used in landscape-painting are flake-white, white-lead, light ochre, brown ochre, brown pink, vandyke brown, burnt umber, ivory-black, Prussian blue, ultramarine, terre verte, lake, Indian red, king's yellow, chrome yellow, and terra sienna. The colours applied during the first sitting should not have any bright or glaring tints; this is called dead colouring. The sky ought to be done first, then the distances, and so downwards to the foreground. The sky should be laid in with a good body of colour, and left with a faint resemblance of the principal clouds: the distances must be slightly marked, and the principal masses of light and shadow clearly defined; after this the whole may be lightly passed over with a *sweetener*, or large flat brush, which softens and mixes the colours. The figures in a landscape should be sketched during the first sitting, but not finished till every other part of the picture is completed; the shadows of the figures should always be of the same hue as those of the objects nearest them. The sky ought to be the first thought of the second sitting; the general outline of the clouds being already marked, the high lights, and the other tints which appear requisite, should be applied with light touches; the property of clouds is to be thin and airy, both in shape and colour: in order to make them look so in a picture, the ground over which they pass ought to

be made to unite with them, as if the clouds were transparent, especially towards the edges.

In representing the distances of mountains, care should be taken to round them off by proper gradations of tints; the colours employed for the sky are used for the most distant parts, as the objects approach nearer, a glazing colour is applied, through which the first coat ought to be visible. The most useful glazing colours are lake, Prussian blue, brown pink, terre verte, terra sienna, and burnt umber; the latter has great effect in broken ground and near objects.

Beginners will find the chief difficulty of landscape-painting lies in handling trees, which ought, therefore, to be studied separately, in every form and variety. When finishing the foreground, especially trees, a great variety of tints, very nearly of the same colour should be employed; the bright lights are applied last of all.

Artists generally prepare their own greens by mixing the Prussian blue and yellows so as to form various shades; carmine or lake added to these colours produces an olive tint. Oil paintings are varnished with copal varnish.

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#### PORTRAIT PAINTING.

The palette should be set with the following colours: flake white, light ochre, and its tints,

which are formed by being mixed with white, light red, and its tints, which are made in the same manner; vermilion and its tints, Prussian blue and its tints; shade tint which is produced by the mixture of lake, Indian red, black and white (this is the best colour for the general ground of a shadow); dark shade, which is made with ivory black and Indian red, burnt umber (which is much used for painting hair) and ivory black,—these are the principal colours requisite for portrait-painting; carmine, lake, brown pink, and ultramarine are also employed as finishing colours, but not used at a first sitting.

The outline being correctly sketched, the drawing should be made out with the shade tint; the lights may then be laid in with the light red, the yellow, and the blue tints, as seen in nature; the shadow of the hair next the flesh is always red; that under the eye blue, and under the nose rather a warm purple. The sweetner should be used to unite the lights and shades, after which a red or warm tint may be passed over the dark shadows, formed of lake, and a very small portion of Indian red. The pupil of an eye, whatever the colour, is always black. Care must be taken not to mix a blue tint with a red, as it will produce a purple colour; or with a yellow, which would make a green one.

The shadows should be glazed with some of the transparent colours, but attention must be paid not to lay on too much, for fear of losing the hue of the first painting, which should always appear through

them. Carmine must be employed for the cheeks and lips, and ultramarine mixed with white, is of great service in blending and softening down the lights to produce *keeping*.

The drapery next demands attention; if white, four different tints are requisite: pure white, white mixed with a small portion of ivory black, a tint formed of white, black, and a little Indian red, and another of the same colours only with less white.

Blue draperies are painted with Prussian blue and white, the shadows strengthened with ivory black. A light yellow red, made of light ochre, light red, and white, is the ground for scarlet; Indian red is employed for the shadows, in the darkest of which a little black is also used; the brightest lights are formed with vermilion and white. Four different tints are necessary in representing a yellow drapery: the ground should be laid in with light ochre; the middle tint is a mixture of the light and brown ochre; the lights are made with chrome or king's yellow; and the shade tint is formed with brown pink and brown ochre. The ground for green is a light yellow green, the high lights are formed with chrome or king's yellow, and a very little Prussian blue; the middle tint has rather more blue, the shade tint has still more, and a little brown pink, and the darkest shadows are formed of blue and brown pink alone. The best ground for a black drapery is light-red for the lights, and Indian red and a little black for the shadows; the middle tint is formed of white, lake, and black; the shade tint

of equal portions of lake and brown pink, and a very little black; the finishing touches are given with black, white, and lake. The method of painting black is different from that of other colours; for as in these the principal thing is to leave the lights clear and brilliant, so in black it is, to keep the shadows bright and transparent: therefore begin with the shade tint, then lay in the darkest shadows very correctly, after that fill up the whole of the lights with the middle tint, and then add the touches of bright light.

Different shades of purple are formed by mixing ultramarine or Prussian blue with carmine or lake; olive tints are produced with Prussian blue, lake, and ochre; orange with yellow and carmine, vermilion or lake, according to the shade required; grey with Prussian blue and vermilion, or Prussian blue, lake, and a little yellow; lilac with carmine, Prussian blue, and white.

In painting the background of a portrait, it is usual to begin from the shadowed side, and to lay in the lights first; a murrey tint, formed of Indian red, white, and a little black, is much used for the ground of distant objects, and umber, black, and Indian red as they approach nearer; when finished it should be softened with the large brush already mentioned.

## MINIATURE PAINTING.

This style of painting is of great antiquity. Homer alludes to it, as well as many other ancient writers ; it is usually practised either on vellum or ivory, and has lately been discovered to have a very good effect upon white marble. The best method of preparing the vellum is to rub it till it is quite smooth, with a piece of flannel tightly rolled up, and dipped in finely powdered white pumice stone ; the edges should then be glued to the edge of a board, over which it is strained in the following manner : Let the vellum be every way a finger's breadth larger than the object it is intended to stretch it upon ; moisten it with water, then apply it to the board, stretching it equally in all directions ; turn the edges neatly down, and glue them, taking care not to allow the glue to pass under the part it is intended to paint upon. Some artists give the vellum a slight wash of white-lead to serve as a ground, but it is not indispensable.

Ivory is to be procured at any great colour-shop, ready prepared for painting upon ; but lest any of our readers should be anxious to undertake the whole process for themselves, we will give the requisite directions.

After the ivory has been cut into a thin slab, it must be placed between two sheets of white paper, and a smoothing iron, slightly heated, must be applied to it, first on one side, then on the other, till the ivory becomes of a transparent white ; after

which it must be laid under a flat weight till it cools. Take a piece of Dutch polishing rush, or fine glass-paper, and polish the ivory carefully with it, not by passing the hand backwards and forwards, but in a circular manner: when the ivory appears quite level, strew upon it a little very finely powdered pumice dust, add to it a few drops of water, and with a glass muller work it as before, in a circular manner, till you find every part equally rubbed down, which will be apparent by its exhibiting a dull dead appearance, any space that the pumice has not touched will be bright and shining. Being washed clean and dried, the ivory may now be pasted on a piece of thick paper or card-board, after which it is ready to work upon; care must be taken in pasting it not to allow the gum-water, or any other cement which may be used, to pass beyond the edges, as it would cause a dark spot should it touch any part of the ivory where a clear light tint is required.

The subject intended to be painted having been sketched in with a very light shade of vermilion, pass over the whole of the flesh an extremely pale wash of gamboge and vermilion, leaving the eyes, of course, untouched; wash over the hair in the same manner with a dark or light tint, according as you intend to represent it; the pupil and iris of the eye must also be laid in lightly, and the drapery and background floated in, which is performed by laying the ivory flat upon the table, and with a brush well filled with colour, covering every part

equally, this, if the paint is in a fluid state, will readily be done; it must be allowed to dry without being moved, when a fine level surface will be produced, ready for receiving the shadows. The second coat of colour must be laid on in touches, or dots, called handling or stippling; as the paint does not sink into the ivory, but remains on the surface, a second wash cannot of course be applied, for it would remove the first. Very few colours are requisite for miniature painting; the principal are, lamp-black, vermilion, carmine, gamboge, Prussian blue, vandyke brown, and burnt carmine; with these alone almost every necessary tint can be formed. Harding's miniature colours, which are only five in number, are also very good for those who do not like the trouble of forming their own tints, (at least the demi tint and shadow colour,) the two cakes prepared for the light and dark complexions do not produce so clear and good an effect as gamboge and vermilion. The grey tints should now be laid in where the shadows are to fall, being worked in touches with a brush tolerably full of colour, neither too wet, nor too dry, as the former would render the painting muddy, and the latter raw; when you have pretty strongly marked out and worked up the shadows, the carnation tints should be applied to the cheeks, &c., &c., still working in the handling manner already mentioned, in various directions, so that after a time the intersections appear like so many little points or dots.

It should be observed as a general rule, that it is

much easier to warm the tints of the face than to cool them ; you should also apply the colours faintly at the beginning, and never hurry them, as that would inevitably render the tints dirty, and give a harsh and disagreeable appearance to the painting. When the face appears sufficiently worked up, a little gum-water should be mixed with the colours, and the last process, called marking, should be begun: this consists in the sharp spirited touches which give that animated appearance so necessary to form a fine picture. If it is wished to lighten any part of the picture, or even to efface it entirely, it should be done by working over the part with plain water, in the same manner as if the brush was charged with colour ; occasionally, if a very strong light is required, it may be produced by scraping with the point of a penknife, but this ought to be avoided as much as possible, the lights being left clear and untouched from the beginning. The tints met with in nature in the hair are so various, that it is impossible to give any general rule ; a beautiful hair colour, either dark or light, according to the quantities, is formed of carmine, lamp black, and bright green ; different shades of brown mixed with yellow, and black, are the colours most generally employed.

For shading the draperies, the rules already given for oil painting may be followed ; in representing cloth, or any similar material which has a dead opaque appearance, a little flake white should be added.

The background is often of great service in remedying any defect of colouring in the figure; thus, for example, if the complexion is too bright, a scarlet or crimson curtain, tastefully introduced, will immediately soften it down; and the same effect may be produced on any colour that predominates too much, by the skilful introduction of a darker shade of the same into the background or drapery. If any part of the ivory should prove greasy, and refuse to take the colour, it may be rubbed with a piece of cuttle-fish, or a little gall may be used with the colours; it is sold, ready prepared, at all colour-shops. The backgrounds and draperies are sometimes put in with oil or body colours, for greater expedition, and some think they give a better effect.

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## BODY COLOURS.

The colours requisite for this style of painting ought to be ground down with water, and kept in bottles till required for use, when they should be mixed upon the palette with gum water, till they are about the consistency of oil paints. As their name implies, they are all opaque, therefore there are no glazing tints; but in other respects they are used like oil paints. The brushes employed for painting a sky ought to be large and flat, like the sweetner; one should be filled with a blue tint,

and another with a whitish, yellowish, or reddish colour; take the one filled with the blue, and pass it quickly backwards and forwards across the paper; the lower part of the sky, which is generally of a whitish colour, on account of the intervention of vapours arising between the eye and the horizon, or of a yellow or red hue, if it is intended to represent a sunrise or sunset, should be begun where the sky terminates, and worked upwards in the same manner as the other brush, till the lower and upper parts unite; the whole must then be passed over with the sweetner, after which the clouds are added in light touches. The sweetner is never employed in body colours, except for softening the sky; the paper used for this kind of painting is common drawing paper; it should be wetted, and then stretched over a board, the edges being pasted down to keep them firm. When the picture is finished, if it is wished to varnish it, a coat of white of egg must be laid over it, after which common spirit varnish may be employed.

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## WATER COLOURS.

This name is applied to every style of drawing executed with colours sold in little cakes, and used with water alone, on coarse, fine, or coloured drawing-paper, or on card-board. The best rule that can be given for the proper employment of

colour, is to study nature, and copy the tints she displays as exactly as possible. Sir Joshua Reynolds says: "Colouring is true when it is naturally adapted to the eye, from brightness, from softness, from harmony, from resemblance, because these agree with their objects in nature. But, with all this variety, a picture should possess repose; the eye should not be perplexed and disturbed by a confusion of equal parts or equal lights, nor offended by an unharmonious mixture of colours."

Burnet, in his "Hints on Colouring," says: "Harmony consists in the true equilibrium of the different colours employed, regulated by the general tone of the light by which they are illuminated."

The eye ought never to be dazzled by conflicting lights, nor should the lights and shades be violently opposed, neither ought they to be so feebly contrasted as to be void of effect; there should always be one principal light, to which the others ought to be subordinate.

The directions already given for miniature painting are equally applicable to paintings done upon paper or card-board; the only difference being, that from the more absorbent nature of the two latter, they allow of a greater number of washes, and are therefore more expeditious. Some pictures, indeed, are done entirely in washes, and have, nevertheless, a very good effect. These are generally worked upon coarse paper, and the shadows are strengthened with gum. Ivory is objected to by some people on account of its high price, the impossibility of ob-

taining plates exceeding very moderate dimensions, the coarseness of grain generally met with in the larger sheets, and their liability to warp by changes of the weather, also for its property of turning yellow by long exposure to the light, owing to the oil which it contains. A substitute for it has, therefore, been long anxiously sought for, and the ivory paper formed by the following process, which was given by Mr. Ensley to the Society of Arts, is the best material yet discovered: Take a quarter of a pound of clean parchment cuttings, and put them into a two-quart pan, with nearly as much water as it will hold; boil the mixture gently for four or five hours, adding water from time to time, to supply the place of that driven off by evaporation; then carefully strain the liquor from the dregs through a cloth, and when cold it will form a strong jelly, which may be called size No. 1.

Return the dregs of the preceding process into the pan, fill it with water, and again boil it as before for four or five hours, then strain off the liquor and call it size No. 2.

Take three sheets of drawing paper, (outsides will answer the purpose perfectly well, and being much cheaper are therefore to be preferred,) wet them on both sides with a soft sponge dipped in water, and paste them together with the size No. 2. While they are still wet, lay them on a table, and place them upon a smooth slab of writing slate, of a size somewhat smaller than the paper, turn up the edges of the paper, and paste them on the back of the

slate, and then allow the paper to dry gradually. Wet, as before, three more sheets of the same kind of paper, and paste them on the others, one at a time; cut off with a knife what projects beyond the edges of the slate, and when the whole has become perfectly dry, wrap a small piece of slate in coarse sand paper, and with this rubber make the surface of the paper quite even and smooth. Then paste on an inside sheet, which must be quite free from spots or dirt of any kind; cut off the projecting edges as before, and when dry rub it with fine glass-paper, which will produce a perfectly smooth surface. Now take half a pint of the size No. 1, melt it with a gentle heat, and then stir into it three table-spoonsful of fine plaster of Paris; when the mixture is completed, pour it out on the paper, and with a soft wet sponge distribute it as evenly as possible over the surface. Then allow the surface to dry slowly, and rub it again with fine glass-paper. Lastly, take a few spoonsful of the size No. 1, and mix it with three-fourths its quantity of water, unite the two by a gentle heat, and when the mass has cooled, so as to be in a semi-gelatinous state, pour one-third of it on the surface of the paper, and spread it evenly with the sponge; when this has dried, pour on another portion, and afterwards the remainder; when the whole has again become dry, rub it over lightly with fine glass-paper, and the process is completed; it may, accordingly, be cut away from the slab of slate, and is ready for use.

The quantity of ingredients above mentioned is sufficient for a piece of paper  $17\frac{1}{2}$  by  $15\frac{1}{2}$  inches.

Plaster of Paris gives a perfectly white surface; oxyde of zinc, mixed with plaster of Paris, in the proportions of four parts of the former to three of the latter, gives a tint very nearly resembling ivory.

Many artists rub the drawing-paper or card-board before using it, with some smooth hard substance, to render it less porous; it is also common to sponge it well with water to produce the same effect.

The boxes of water colours generally sold contain many more colours than are at all requisite; if it is intended to represent a sea piece, the most useful are lamp black, indigo, cobalt, Vandyke brown, lake, Indian red, vermilion, burnt and raw sienna, brown pink, yellow ochre, and emerald green. The neutral tints are thus made,—the light ones with lake and cobalt, the dark with indigo and Indian red; lamp black, and also yellow ochre, are occasionally added in the warmer tones. The vermilion and emerald green are only used to give effective touches to the prominent parts of the picture, such as the figures, the spars, &c. &c., of the vessels. This style of painting has the best effect, and is most expeditiously executed upon coarse paper. Before beginning the sky, the paper should be passed over with a large brush full of water, to moisten it sufficiently to prevent any hard edges being produced while applying the colours. The paper must be left for the lights. A clean brush

with a very little water in it should be kept ready to soften down the edges of the clouds. If a sky when finished has not a good effect, it may be partially washed out with a brush, or even wholly effaced with a sponge, without in the least injuring the paper. Bright lights are often introduced when the sky is entirely finished, by forming with a brush moistened with water the shape of the light, allowing it to remain a moment to sink in, then wiping it off with a silk handkerchief, and if it is not sufficiently white, scraping it slightly with a penknife. Lights produced in the same manner have a very good effect in representing water, particularly the waves of the sea, the foam of which cannot be imitated nearly so well by leaving the lights, as by washing them out, which gives the sort of hazy misty appearance they have in nature. On the northern coasts, where vegetation does not flourish near the sea shore, the colours already given are the only ones requisite for painting stunted shrubs, grass, sea-weed, &c. &c.; but in more genial climates, where trees stretch their graceful branches to the very borders of the ocean, gamboge, and Prussian blue must be added, to imitate the bright tints they display.

Raw sienna is the colour generally employed for representing sand; the shadows are formed with a neutral tint, and the bright touches with lake: a little raw sienna should also be mixed with the colour employed for the nearest waves, as the sand is supposed to shine through them: water is painted

with blue, and different shades of neutral, except where from its shallowness sand and earthy matters are observed to mix with it.

The tints generally seen in rocks are formed with the neutrals; ochre, lake, and Vandyke brown are also used for them with great effect.

Burnt sienna is the colour employed to represent old iron, such as chains, anchors, &c. &c., which are often introduced with great success in sea pieces.

For inland scenery the directions already given for landscape painting in oils, are equally applicable.

The colours used for buildings, stones, &c. &c., are the same as those employed for representing rocks.

#### STENCILLING, OR ORIENTAL TINTING.

Flowers, fruits, birds, and butterflies may be beautifully executed in this painting, the great advantage of which is, that no knowledge of drawing is requisite; the materials to be employed are cheap, and the execution easy.

The following colours must be procured in powders, and each kept in a small box, with the name labelled upon it: Chinese green, intense green, olive green, two shades of chrome yellow (No. 1. very pale, No. 2. a darker tint), bistre, umber, lake, carmine, madder. Also the following water-colours

in cakes: Smalt, cobalt, flake white, Holland's rose, lampblack, neutral tint, sepia, yellow ochre, Prussian blue, and gamboge.

The brushes used in this painting are very stiff, and one should be kept for each colour; they are called Poonah quills, and may be had at any colour-shop. Instead of a china palette, procure ten or twelve pieces of ground-glass, about three inches square; paste a piece of paper round the edges, to prevent their cutting your fingers; get also four pieces of lead, about two inches square, cover them neatly with cotton velvet or cloth; take a dozen fine needles, make them round heads by dropping sealing-wax upon them; procure also some thick writing-paper, some isinglass, a lemon, and a palette-knife, and your materials will be complete.

When all the above are collected together, take a sheet of writing-paper, and steep it thoroughly in spirits of turpentine; when well soaked, hang it up to dry. As soon as all moisture has left it, lay two or three coats of Canada balsam on both sides, letting the paper dry between each. After this, lay on two coats of hard spirit varnish on both sides, and your formula paper will be ready for use. The turpentine and balsam of Canada make the paper transparent, and the spirit varnish renders it impervious to water. As this paper requires a little time to dry perfectly, proceed to prepare your colours. Melt a very small quantity of isinglass, and pour it into a glass bottle; if, when cold, it *does not* become thick, like jelly, it is ready for use. Take a little

powder colour on the end of the palette-knife, lay it on one of the squares of glass, pour over it two or three drops of the isinglass liquid, and work the powder well up in it with the knife, to make it as smooth and even as possible, adding more of the fluid till it becomes as thick as cream. Cover each glass with colour in the same manner, and leave it to dry.

A bottle of prepared lemon-juice is also useful, as it improves the brightness of carmine, madder, and other colours. Squeeze and strain the juice of two lemons, pour the liquid into a bottle, and add as much cream of tartar as will lie upon a shilling.

When everything is prepared, take the painting of the flower you intend to copy, lay the transparent paper upon it, and trace with a pencil the parts that *are all of one colour*. Thus, in a sweet-pea, which will serve as an example, the two upper petals and half the green leaves are in the formula No. 1, and the rest in No. 2. Cut away with a sharp penknife all the *interior* of the outlines of your first formula, then take another piece of the paper of exactly the same size, and trace and cut out the rest of the picture; sometimes, however, when the flower is very double, several formulas are required. It will be perceived that they form frames, through the apertures of which the colour is rubbed in, so that no knowledge of drawing is needful, as you have only to follow their outline. When the sweet-pea formulas are prepared, take No. 1, lay it on a piece of cardboard, fasten them together with the needles,

and, to keep them firm, lay one of the lead weights on each corner. Take a little lake off the glass with the knife, moisten it with the lemon-juice, rub a stiff brush well into it, and try it upon a bit of paper ; if it froths, it is too wet, if not, rub it over the petals that are to be lilac, holding the brush quite *upright*, and turning it round and round. Proceed in the same manner to paint the stalk and leaves, making your brush pass over the edges of the formula, to ensure a good outline. To colour the stalks and leaves, use the Chinese green with a little yellow, moistened with water ; this first coat is termed priming. If the pink colour is dry, take a little cobalt and prime the pink over with it, till the proper lilac shade is obtained ; all this should be done quickly. Then replace this formula with No. 2, and proceed in the same way to prime over the rest of the leaves and the bud. You will now see the necessity of having made your formulas with great exactness, for if they are at all faulty, or, from inattention in placing the weights and needles, they slip in the least, the various parts of the flower will not unite. When all are primed, replace No. 1, and begin to shade the flower by taking a brush with neutral tint, and slowly and carefully rubbing in the shadow where it is visible in the picture. The leaves and stalks are also shaded with intense or olive-green, following the shadows in the plate.

When the painting is finished, the formulas should be washed quite clean, but the brushes do not require cleansing. Butterflies are often dotted

over with gold or silver specks ; a little gum water is laid on the part, and then leaf gold applied ; or when the gum water is nearly dry, a little gold powder is rubbed in. As the Poonah quills are large, and cannot make fine lines, the veins of leaves and delicate streaks in flowers are added, when the painting is done, with a camel's-hair pencil and water-colours.

All white flowers should be shaded with neutral tint, sometimes adding a little yellow. To make a deep crimson, prime over the petals with lake, then with yellow, and lastly with carmine moistened with hartshorn, which greatly improves its colour. For grass green use the Chinese green, and shade with intense green. For blue green add a little flake white to the Chinese green, and shade the same. Rose leaves are generally primed over with the Chinese green, mixed with pale yellow, and moistened with water ; and for the shadows, olive and intense green are used mixed together.

Autumnal tints are made by using the madder and umber, allowing the former to predominate. Decayed leaves are painted the same, only using more brown and less of the madder, or they may be primed over with light brown and shaded with the dark. Yellow flowers must be shaded with neutral tint.

To produce French grey mix cobalt and flake white ; for straw colour, add flake white to pale yellow, and shade with neutral tint. Cream colour is made with yellow ochre and flake white. For

rose colour prime over with madder, then shade with Holland's rose. For dark red, prime over with madder, then with lake, shading with lampblack. All shades of lilac and violet are made with cobalt or smalt, and madder or lake. The carmine is always brighter when used with the hartshorn, and lake with lemon-juice.

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## FLOWER PAINTING.

This kind of painting to those who inhabit the country, and are fond of the ornaments of our gardens and hot-houses, is a most interesting and attractive occupation, particularly when it is combined with a sufficient knowledge of drawing, to enable the fair artist to sketch and paint natural flowers. To these, beautiful models can never be wanting; the hedge rows, the meadows, and the woods, present them at every step: and as there is much greater pleasure in painting from a living blossom than from a coloured print, I would earnestly advise my readers to endeavour to sketch from the former in preference. A difficulty, however, arises in painting from flowers placed in a glass of water, as the change from the garden to the heat of a room causes them to expand quickly, and thus while drawing a half-blown bud, it frequently becomes an open blossom before the artist has had time to lay in the proper tints and shadows: to obviate in some degree this

inconvenience, I should recommend dipping the stalks in vinegar and placing them in sand instead of water ; this will prevent their changing for some hours, and thus the artist will be enabled to examine and sketch with care every minute petal and leaf.

Flowers may be either painted upon cardboard, or upon very coarse drawing paper. If the former method is adopted, they are generally worked up in fine strokes or dots like the stippling of a miniature ; this is an exceedingly tedious style : when the rough paper is used, the whole painting is executed in washes which has also great effect, and is much more expeditious. The principal colours required for flowers are, carmine, lake, madder, indigo, Prussian blue, cobalt, ultramarine, Antwerp blue, gamboge, Varley's orange, sepia, Varley's grey, Indian ink, sap-green, and two or three cakes of Hooker's green ; also some thin gum water and camels' hair pencils. Sketch your subject in pencil on fine cardboard (that kind is the best which does not shine, as the gloss prevents the colours from laying). We will suppose a bunch of roses of various kinds to be the subject about to be painted. The pink blossoms are to have a very slight wash of carmine, then one of light blue as faint as possible, laid over all ; the shades are then to be put in with a darker tint of carmine : this must be done in strokes following the shape of the petals, so as to produce the proper shades though in a coarse manner, as it is better to keep up the effect of the whole flower than to finish one petal at a time ; and the large strokes are at the

last to be filled up with smaller ones. In the darkest parts a very little indigo may be used, to give a bloom and roundness to the blossom. The stamens must be coloured with gamboge, and shaded with light green. The leaves may either be worked up with sap green, and shaded with indigo, or all the shadows may be put in first in a neutral tint formed of carmine, cobalt, and sepia ; and when the leaf looks perfectly finished, sap green or a green formed of gamboge and Prussian blue, or of gamboge and Antwerp blue, may be worked in over the neutral tint. For very blue leaves lay a wash of cobalt, and work in gamboge till the proper tint is procured. The fibres and veins should be left very pale, and coloured with sap green and a little carmine, the stalks also are painted in these two latter colours, and shaded with Varley's grey or indigo. A rose is perhaps the most difficult of all flowers to represent in painting, there is a freshness and transparency in the petals that art can hardly imitate ; for this reason it is advisable to study the tints of the natural flower and to copy them as nearly as possible. It is, however, a mistaken idea, that depth of colouring is produced by laying on great quantities of paint ; much more may be done towards producing a faithful representation of any flower by the judicious management of the lights and shades, and by contrasting the various tints, than by loading the drawing with colour. White roses, and indeed all white flowers, should be shaded with Indian ink or Varley's grey ; and towards the heart

of the flower a very little gamboge is usually added: yellow roses require a wash of gamboge, and to be worked up with Varley's orange; dark red ones are painted with carmine and madder; and striped roses are shaded with Indian ink, then the streaks are put in with carmine. Varley's grey and carmine make a very good colour for decayed leaves, in the shadows sepia may be added. The moss on roses is imitated in small touches with sap green and carmine. When all the shades are laid in, the whole should be worked up in delicate touches, filling in between each till the picture has a proper depth of colouring and strength of effect. A little thin gum water may be laid over the dark shadows when all is finished. In painting a crimson flower, as, for instance, the *Pyrus Japonica*, after having sketched the petals and stamens, colour the former with carmine first, then work in gamboge till the proper tint is produced; a rich purple is made by colouring first with carmine, then with lake. The natural features of a flower should be always preserved as much as possible, and the shape and form of the leaves be followed with care, or the picture will never have a good effect. The veins of the leaves and stamens of the blossoms are frequently added at the last in body colours; or you may paint them in white lead, and when dry, give them the proper tint: for camellia leaves, which look very thick and shining, this is perhaps the easiest mode of proceeding. Blue flowers are more difficult to manage than those of any other colour, as the blue is apt to

shell off in working in the dark shades ; they therefore require to be worked up slowly, and but little colour to be laid on at a time, preferring to pass over repeatedly the same petal. The brightness of carmine is much improved by using it with hartshorn instead of water.

To paint flowers upon coarse paper, it must be stretched upon a drawing frame. Sketch your group in pencil, then lay in the principal shadows in washes, softening down the edges of each tint with a brush dipped in water ; wherever a hard line or shade appears, wash it out, or lay some water on it and absorb it with blotting paper ; add gum water in the shadows, and use Varley's grey wherever the greens are intended to be very dark. The fibres and veins of the leaves have an excellent effect *washed out*, by tracing them in water and wiping it off quickly with a silk handkerchief. In this style a ground gives much effect, it should be laid in washes, and then touched up in strokes with a large brush ; the side of the picture where the light does not fall should be the darkest ; an excellent ground for flowers is made with neutral and a little yellow for the light shade, and neutral, yellow, and sepia with a little lake for the darker parts, adding a good deal of gum water. Fruit, particularly grapes mixed with flowers, have a very good effect. Purple grapes are painted with cobalt, carmine, and a little yellow ; green ones with gamboge and cobalt.

TO MAKE WATER COLOURS APPEAR LIKE OIL  
COLOURS.

The paper employed for this painting should be pasted on to a linen cloth, and stretched over a board; if the subject to be handled is of a large size, the paints should be finely ground and mixed up with honey or gum water. They must then be placed with a palette knife upon a palette, in the same manner as if they were oils. After the outline is sketched, lay the colours on boldly, in thick masses, till the whole surface is covered. The painter must not be discouraged by the appearance of the picture when in this state; then begin to glaze with transparent colours, such as asphaltum, burnt sienna, raw sienna, ultramarine, and lake, which produces great effect with very little work.

When the whole is finished, wash it over with isinglass, and varnish it with mastic varnish. There is no need to renew the palette every time it is wanted, as with oils; the colours may be rubbed up, and used as long as any remain.

Large flat brushes are employed to begin the picture, but the finishing parts are worked up with flat sables.

The colours used are Newman's water colour cakes.

## PAINTING IN SEPIA.

This style of painting is executed in the same manner as other water colour drawings, except that the whole effect may be produced by the different tints of one single colour. Indigo, gamboge, lamp-black, and Vandyke brown, are sometimes, however, employed with sepia; the indigo in the sky and background, and the others in very small quantities, to heighten the effect of the foreground.

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## WATER COLOUR PAINTING ON COLOURED PAPER.

The paper employed for this kind of painting should be of a pale yellow, or grey colour, so as to represent the half shades; the lights to be put in with permanent white, and the shadows worked up with water colours; this description of painting is very expeditious.

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## PAINTING TO IMITATE MEZZOTINT ENGRAVINGS.

Rub a mixture formed of lamp-black and soap upon the surface of a piece of white canvass, cardboard, or paper, until the whole is quite black; then proceed to form the drawing by tracing the

outline with a needle, or some other fine-pointed instrument, and scrape out the lights with a hard stump or the blade of a penknife. By this means, pictures delicate enough for a lady's album may be formed, as well as full sized figures copied, from the ancient masters. Another kind of painting, very similar to this, is executed by pouring a little wax smoothly over a piece of card-board, and passing it over a lighted candle till quite discoloured by the smoke. If the latter is judiciously managed, a resemblance to clouds, mountains, trees, and water, may be produced, which, by means of a needle and a penknife, can, in a few minutes, be converted into a finished drawing.

The smoke of a candle is often employed as an expeditious way of giving a ground to leaves and other ornaments, which are afterwards traced out and marked with veins in water colours. Figures and animals are also executed upon wood, somewhat in the same style, only, instead of the smoke or flame of a candle, small red-hot irons are used, with which the drawing is burnt in, more or less, according to the tint desired ; the lights being afterwards scratched out with a penknife.

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#### PAINTING ON RICE PAPER.

Miniatures, birds, butterflies, flowers, and other small subjects, are frequently painted in water

colours upon this material, and, when properly managed, have a very soft and delicate effect.

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#### PAINTING IN COLOURED SEALING WAX.

This sort of painting is executed upon sheet tin, which must be kept hot by being held over a spirit lamp. Sticks of sealing-wax, of every colour and hue, should be procured ; they are rubbed upon the tin, the heat of which melts them : if it is found the wax does not become sufficiently liquid, it may be dipped occasionally in spirits of wine. Figures and landscapes are sometimes executed in this style, but it is better adapted for fancy paintings, such as ornamenting boxes, blotting-books, &c., &c. A small hand-vice should be used for holding the tin : when the painting is finished, it must be rubbed smooth with sand-paper, and polished with a cork dipped in oil.

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#### GRECIAN PAINTING.

Powder colours, and a particular kind of paper, sold on purpose, are requisite for this style of painting, which, when finished, has much the appearance of a softly-executed chalk drawing ; it is very applicable to landscapes, especially ruins. The colours

are mixed together dry, and rubbed on in the same state with a soft stump, made of leather or paper, or else the finger may be used instead.

Grecian paper is covered with a chalky substance of a yellowish white colour, which has a peculiar scent, somewhat resembling oil cloth. The powder colours are, constant white, ivory black, Vandyke brown, Italian pink, yellow ochre, chrome yellow, Indian yellow, mazarine blue, cobalt blue, crimson lake, Indian red, and vermilion. The following chalks are also requisite (Contés). Two shades of light green, one bright yellow, one yellowish white stone colour, one grey, one light brown, and one hard, and one soft black. Sketch the outline of the buildings and trees with the hard black chalk, taking no notice of doors, windows, and other minutiae, which are scraped out afterwards with a penknife.

Cobalt blue and white are rubbed in for the sky, and sometimes a very little black for the clouds.

Yellow ochre and white, or Vandyke brown and white, shaded with black, are employed for buildings, and for the red parts, such as the roofs and chimneys, vermilion, shaded with Indian red or black.

Trees should be worked in with mazarine blue, black, and Indian yellow; the high lights with chrome yellow. The foliage is made with the green chalks, the stems with the brown one, shaded with the soft black.

For the ground use Vandyke brown and white,

shaded with a neutral, formed of Indian red and a very little mazarine blue. Italian pink may be used for sandy ground; and green, made with mazarine blue and Indian yellow, for that covered with herbage.

Water is coloured with mazarine blue and white, shaded with black. Foam, and the high lights, are produced by scraping off the colours with a knife.

After the colours are all rubbed in, the drawing should be again outlined with the black chalk, the lights removed with the knife, and the whole touched up with the coloured chalks. The painting being now ready for varnishing, put a small quantity of mastic varnish on a large brush, and splash it all over the picture, by striking the brush against a pencil, or any hard substance, move the painting gently backwards and forwards, till the varnish unites and forms an even surface; the brush with the varnish cannot be passed over the picture, as in other paintings, for the colours being dry would be removed by it. The varnish is formed by melting two grains of mastic in an ounce of spirits of wine.

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#### ARABESQUE PAINTING.

This style of painting is purely ornamental, and is generally used for screens, blotting-books, work-boxes, note cases, and various other additions to the

drawing-room or toilette table, which can thus, at small expense or trouble, be adorned in an elegant and expeditious manner. This painting can be done upon wood, or upon thick white card-board; if on the former, lay over it a coat of thin warm glue, as the wood is apt to be porous. The patterns usually used are Grecian or Persian scrolls: and they are the best adapted to this style. The materials required are, copal varnish, poppy oil, spirits of turpentine, gold size, gold powders, vermilion, Brunswick green, and cobalt in powders, a small bottle of hard white spirit varnish, some camel's hair brushes, some cotton-wool, a few water colours in cakes, and a palette knife.

Sketch your pattern lightly, in pencil, on the card-board or wood (to obviate any confusion, we will suppose it is the latter). Take any of the colours of which the *ground* is to be laid in, lay a little on a plate or a palette, add a few drops of poppy oil, and with the palette knife rub the colour till quite smooth, and perfectly free from lumps or roughness. Prepare about as much as you think will be required for the work you are about to execute; when the colour is about as thick as oil paint, add to it a little copal varnish, and proceed to lay it in.

To do this, take up some of the colour on a camel's hair brush, and lay it evenly on the wood over all those parts which are to be the ground, taking great care to trace out the outline neatly, and to make all the edges of the flowers or scrolls as

even and exact as possible. When one coat has been laid in all over, let it dry; and if it has not been done sufficiently thick to cover the paper or wood, give another coat of the same colour, making it rather more liquid by adding more of the copal varnish. This done, clean your palette, knife, and brush in turpentine; any colour that is left may be thrown away, as it will dry and be useless in a few hours. When the ground is quite hard (which it will be by the next day), shade your pattern with water colours,—as lake, pale green, and yellow, leaving the edges of the scrolls nearly white, and filling up the dots and smaller parts with any opaque colour,—as vermilion, cobalt, lamp black, chrome yellow, or emerald green, taking care to put the colour in very thick, which may easily be done by laying a drop of water on all the cakes of paint you intend to use for this part of the painting; leave them a few minutes, and the cakes will become sufficiently softened to allow you to take up a thick drop of colour on your brush. The variety produced by these opaque spots upon the shaded parts, give much effect. As the water colours dry quickly, you may soon proceed to trace out the whole of the pattern in fine gold lines, which is done as follows:—

In the first place, as the gold powder will easily stick to anything that is at all adhesive, wash the whole picture over with white of egg that has been beaten to a froth, and is then laid on with a large brush. Let it dry thoroughly; take two or three drops of the gold size upon a palette, mix a very

little vermilion powder with it to make it rather thick, dip a very fine camel's hair brush into it, drawing it to a point, and trace all the outline of the pattern; in short, every part where a dot or framing of gold will be an addition to the painting. The framework of all should be gold. As the size dries quickly, do not trace much at a time; lay your brush in some turpentine, which should be kept at hand in a small bottle, dip a new camel's hair brush (the point of which you have cut off so as to make it rather flat) into the gold powder, then gently rub over the parts that have been touched with the gold size, and you will find the gold will adhere wherever the size has touched. When dry, rub the powder from the other parts of the painting with cotton wool. When you proceed again to the gold size, wipe your brush quite dry from the turpentine; a very little of which may, however, be mixed up with the size, if it has become too thick to flow properly.

After all the painting is finished and quite dry, it may be gently passed over with a bit of moistened linen, to clean off the white of egg, and then varnished with the spirit varnish; which, besides heightening the brightness of the colours, will protect the gold from injury. Gold leaf may be applied instead of gold powder, with equally good effect; but it is more troublesome to manage. A cushion covered with leather is requisite; upon which lay a leaf of gold, taking care not to breathe upon it, or it will probably blow away. Cut the leaf into pieces

about an inch square, take a small piece of cotton wool, breathe upon it; the moisture will cause the gold to stick to it, and it may thus be laid upon the painting. When all is dry, rub off the extra gold leaf, and varnish the whole.

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## POMPEIIAN ENAMELS.

Stretch the print or drawing which you intend to colour over a frame, the size you wish the picture to be; then varnish it at the back three or four times with mastic varnish, till the whole outline is equally clear on both sides. The best prints for this kind of painting are mezzotints, from the shading being so much softer than line engravings. A drawing, to be coloured in this style, should be outlined, and shaded in Indian ink, on the commonest kind of bank-post writing-paper; as, from its being prepared with very little size, it allows the varnish to penetrate easier than drawing paper. If the subject to be coloured represents figures, make a flesh colour with vermilion and white oil paints, and lay it thickly over every part of the back of the picture, where the flesh is visible; if a dark complexion is desired,—such, for instance, as that of a gipsy or a bandit,—the flesh colour is composed of burnt sienna and white. If the eyes are intended to be blue, a coat of cobalt and white should be laid on at the back; and if brown, of Vandyke brown and

white. Burnt umber and white is the usual ground for hair, the light or shade of the print or drawing determining the quantities: for red hair, burnt sienna and white must be employed. For draperies the general grounding colours are—vermilion and white, for crimson and pink; chrome yellow, either by itself or mixed with white, for gold colour and yellow; cobalt and white, for blue; emerald green and white, for green. It is a general rule, that all colour laid on at the back must be very delicate: for the lights in the white draperies, it does not suffice, as some may imagine, to leave the paper pure and unsullied; a coat of white paint must be applied at the back. When the painting at the back of the print or drawing is finished, it must be allowed to dry before the second process is commenced; this consists in giving those effective touches to the front of the picture, which completes the resemblance to a finished oil painting.

Commence the second sitting by oiling gently with the finger the faces of the figures, and then glaze the lips, cheeks, &c. &c., with carmine; touch the pupil of the eyes with black, and add a dot of white to give life to the iris; next proceed to paint the draperies with transparent colours, cutting up the high lights with a stiff opaque colour. The different tints employed for shading the various colours having been already enumerated in the portrait painting in oils, it is useless to repeat them, as by referring to the article on oil painting the reader will find them enumerated.

If the print which it is intended to colour should consist of one or more figures, without any background or accessories, these should be added, as an oil painting is never seen without a ground. If it should be wished to alter the background already marked in the print, and to introduce other objects, this may be done by painting the drapery, landscape, or whatever is desired, on the front of the picture; indeed, any part of the drawing may be altered where the *flesh* is not visible; that being coloured entirely at the back, cannot, of course, be touched.

The edge of the paper which is stretched over the wooden frame, and is consequently not transparent, must be painted entirely in front, and made to unite with the rest so that no difference is visible.

Jewellery, and light transparent draperies, may be painted over the flesh on the front of the picture.

This style of painting is equally applicable to landscapes and sea pieces, which, after being cleared with the mastic varnish, must be coloured at the back in large masses, such as a coat of yellow and white over the buildings, of cobalt and white over the sky and water, of light green over the trees and herbage, and brown and white over the earthy parts.

Landscapes are sometimes painted entirely at the back, and not touched up at all in front; at other times a few spirited strokes are given on the face of the picture, and if any additions or alterations are desired, they must be made in front.

As the great advantage of the Pompeiian enamels is the expedition with which they are executed, it may not be attempted to introduce all the half tints met with in nature, these ought to be formed by the shading of the print or drawing. Large masses almost *daubs* of colour are laid on; for instance, in painting a group of trees do not endeavour to follow the touches of the leaves or branches, but mix two or three shades of green, lay a coat of the palest over the light parts, a coat of darker green over the half tints, and of very dark over those parts that are quite in the shade, taking care to make them all unite at the back. So skilfully is this painting done by those who understand it, that prints taken from pictures by the old masters have often been sold for copies in oils of the originals.

To produce a hazy appearance, a very small quantity of cobalt blue may be rubbed with the finger over the part where this effect is desired when the picture is quite dry.

The last process is imitating the canvass, which is effected by covering the back of the picture with a coat of greyish yellow paint, as near the colour of canvass as possible, and drawing across it a small comb cut out of card-board, in horizontal as well as lateral lines, which will imitate exactly the threads of the canvass.

Pompeiian enamels are varnished like common oil paintings with copal or spirit varnish.

The mastic varnish used for clearing the paper is made by adding half a pound of the best mastic to a pint of spirits of turpentine.

## PAINTING UPON GLASS.

This style of painting is of two kinds; in one the colours merely cover the surface, in the other they are burnt in, and cannot afterwards be removed. The first process is as simple as colouring upon paper; it is the one followed for magic lanthorn slides, and all the commoner kinds of glass painting. The colours used are transparent; for red, get a drop of scarlet lake; for blue, some Prussian blue; for yellow, some gamboge; for green, a piece of distilled verdigris mixed with a quarter of its bulk of gamboge; for brown, burnt amber and sienna; for black, lamp black. Grind these colours on a piece of thick ground glass with a small muller, mixing with them equal quantities of Canada balsam and turpentine, or else some mastic varnish; the latter dries the quickest, but the balsam is more beautiful. When the colours are prepared, they should be placed in small bottles; when required for use, take out a small quantity, not more than is wanted, as it dries very soon, and place it on a piece of glass; if too thick, dilute it with turpentine.

Magic lanthorn slides are generally coloured in the following manner:—Sketch upon a piece of paper the object intended to be painted; place it behind the glass, then trace it through with a fine camel's hair brush dipped in lamp black. The chief rule to be observed is, to allow properly for the

change of colour produced by light itself, which has a tendency to cast a yellowish tinge on every object. Thus, a painting which will appear properly coloured by daylight will often fail, when illuminated by candles or a lamp; the plate of glass to be painted upon should be supported upon a frame with a strong light behind it, which will enable the artist to judge of the effect he is producing.

If it is desirable to remove any part of the painting after it has become dry, the point of a penknife must be employed, or a needle, if a very fine line is required. In slides which show clear lines on a dark ground, the effect is produced by painting the whole black, allowing it to dry thoroughly, and then scratching the lines through. Should they be desired of any colour, it is only requisite to paint them of the proper tint after they are scratched.

In the commoner kinds of glass painting, colours are rarely placed one upon another, but in more finished pictures they are blended together, and worked up according to the talent of the artist.

Glass may be rendered semi-opaque by rubbing it over with fine emery powder and water, by means of a smooth cork. Figures or any other subjects, if painted on it with Canada balsam, will be transparent, and produce a very good effect; a piece of common putty dabbed well over the glass will also give it the appearance of ground glass.

## PAINTING UPON VELLUM.

Illuminating manuscripts, and painting coats of arms on vellum, is a favourite and very fashionable occupation; they are generally executed in water colours, mixed with a little gall, but the following powder colours ground, and mixed with Canada balsam, produce a much more brilliant effect. For red, five parts of mineral orange red, and two of Chinese red; for blue, two parts of celestial blue, and three of marine ditto: for green, two parts of mineral green, three of chrome ditto; for brown, two parts of burnt umber, and one of rose pink; for lilac, one part of Prussian blue, and two of Chinese red; for pink, two parts of mineral pink, and one of satin white; for orange, two parts of orange red, and one of flake white.

If great brilliancy is required for gold or silver, they should be put on in leaf, a coat of gold size having been first applied to the vellum: gold is best shaded with a bright transparent brown, and silver with green. It is supposed that the method employed by the monks, to gild the illuminations with which they ornamented their missals, psalters, and rubrics, was to mix some gold powder with size, and form the lines and marks with it by means of a brush.

The letters, or whatever it is intended to copy, should be sketched through upon transparent paper, then lay a sheet of red or black tracing paper upon

the vellum, place your drawing upon it, and follow every line, by going over the pencil marks with a bit of pointed wood, or a very hard pencil.

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## PAINTING TRANSPARENCIES.

This kind of painting is executed upon fine linen, thin paper, or silk, with transparent oil colours, and when illuminated by a light skilfully introduced from the back, has a striking effect. If fine linen or silk is used, it must be rendered transparent by being washed over with a very thin solution of glue; if paper, mastic varnish must be employed, or it may be immersed in a mixture of linseed oil and sulphuric acid which renders it as transparent as glass.

The material which it is intended to paint upon must be fixed in a straining frame, in order to place it between the eye and the light when working. After tracing the design, the colours must be laid on in the usual method of landscape-painting, with this peculiarity, that greater breadth of light, and more powerful touches, must be given than are required in any other style. Much depends upon the choice of a subject: the effect of fire-light is peculiarly adapted for transparencies, as well as the mellow tone of a moonlight scene: a water-fall, or cataract, is another subject well suited for this kind of painting. Groups of figures should be well contrasted;

those in shadow crossing those that are in light which produces a good effect of light and shade.

When the painting is placed in front of a strong light, it will be found to have a very feeble effect, however powerful it may previously have appeared; and the additional tints to produce the intended strength must therefore be laid on with the paper in that position. If great depth of colouring is required, a tint may be applied at the back of the picture to the objects wanting strength, great care being taken to preserve the colours clear and transparent. Colours which have a semi-opaque body, such as Indian red, Cologne earth, or vermilion, are used when great depth is desired, but they must not be laid on so thickly as to produce blackness: lake, Prussian blue, and gamboge, which are perfectly transparent, give not only richness but delicacy and power.

In representing a moonlight, it must be remembered that however deep the tones may appear, there is no real black; though there may not be any light, either direct or reflected, still there is always an ærial medium sufficiently luminous to prevent the necessity of employing a black opaque tint, which should never be used in transparent painting. The moon must be preserved perfectly clean, the different tints of atmospheric grey carefully blended, and the shapes of the floating clouds attended to, so as to render them natural. In varnishing a moonlight view, the moon should be touched on both sides of the picture to impart greater brilliancy to it; and

whenever a very strong and vivid light is desired in a transparency, the same method is employed.

A rainbow is a subject often introduced in this kind of painting; in representing it, the sun must be supposed to be at the back of the artist, and it ought to be remembered that the whole arch is never all of the same brilliancy, it is always seen in its highest lustre upon a grey cloud; the tints of which it is formed are red, which is the outermost colour, orange, yellow, green, blue and violet.

In painting a rainbow, the centre of the arch should be placed a little below the horizontal line of the picture; and the width of the bow being determined, two lines may be drawn, within which the six varieties of tints that are all formed of carmine, gamboge, and Prussian blue, must be introduced.

Transparencies are sometimes painted on paper with water colours; in this case, the parts which require brilliancy and effect must, when quite dry, be touched on one, or both sides, as appears necessary, with spirits of turpentine, over which should be laid, while still wet, a coat of varnish formed of one ounce of Canada balsam dissolved in an equal quantity of spirits of turpentine. Any object which requires to be very light, and is not tinted with colour, such as a moon, or the light edges of clouds, is most easily represented by cutting the paper entirely out, according to the shape required; in this case, a piece of silver paper must be applied to the back of the drawing, and be fastened at the edges to

the paper, which should always have an opaque border, as the brilliancy of a transparent painting is much increased by it. The easiest way to form this frame-work is to take a sheet of Bristol board, or, if the painting is very large, some thicker material, and cut a piece out from the centre, corresponding with the size of the drawing, which must then be securely fastened to the back of the aperture, either with thick gum or glue; this border may afterwards be ornamented according to the taste and fancy of the painter.

Transparencies are sometimes made to represent the same scene under two different aspects; this is effected by sketching the principal objects on two separate pieces of paper; for instance, paint the Eddystone lighthouse as viewed from the sea, under a broad and luminous sky, strongly reflected in the water in front, some vessels may be added to enliven the scene; on the second paper represent the lighthouse as on fire, flames issuing from the roof and windows, and becoming reflected in the water. The other parts should be painted with purple or dun-coloured tints, so as to give by contrast a striking effect to the principal object. The varnishing must be employed on the flames, on their reflection in the water, and on the bright touches imparted by the fire-light to the surrounding objects. In the first scene the great breadth of light on the building and water permits the colours of the second to appear through with considerable effect. The two paintings being united, and surrounded by a border,

form a single picture, which, when laid upon the table, represents the Eddystone lighthouse on a bright summer's day, and, when held to a strong light, displays the same object in flames. Any subject may be made in the same manner to describe a daylight and a night scene.

Transparencies are well adapted for window-blinds, fire and hand screens, and many other useful and elegant objects.

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## ENCAUSTIC PAINTING.

Pliny and other ancient authors mention this species of painting, but the precise manner in which it was formerly executed is not known. Pliny, in a passage relating to encaustic painting, alludes to three different kinds ; but though the moderns, guided by his description, have anxiously sought to discover the methods employed by the ancients, they have hitherto been unsuccessful. Few have made more experiments in this mode of painting than Mrs. Hooker, whose exertions were rewarded by a gold palette presented to her by the London Society for the Encouragement of Arts, &c. The following account is extracted from this lady's communications to the Society :—Put into a glazed earthen vessel four ounces and a half of gum Arabic, and eight ounces or half a pint (wine measure) of cold spring water ; when the gum is dis-

solved, stir in seven ounces of gum mastic, powdered very fine. Set the vessel over a slow fire, continually stirring its contents, in order to dissolve the gum mastic; when sufficiently boiled, it will no longer appear transparent, but will become opaque and stiff like a paste. As soon as this is the case, and the gum, water, and mastic are quite boiling, without taking them off the fire, add five ounces of white wax, broken into small pieces, stirring and beating the different ingredients together, till the wax is perfectly melted and boiled; then take the composition off the fire, as boiling it longer than necessary would harden the wax.

After the mixture has been removed from the fire it must be well beaten, and whilst hot (but not boiling) mix with it by degrees a pint, or sixteen ounces, more of cold spring water; then strain it carefully, and put it into bottles.

This composition, if properly made, resembles cream, and the colours, when mixed with it, should be as smooth as with oil. The method of employing it is to mix with the composition, upon an earthen palette, a sufficient quantity of powder colour to render it of the consistency of oil paint, then use it with plain water.

The composition, when mixed with the colours, may be laid on either thick or thin; it requires the same employment of the brush as for body colours, and the same brushes are used as in oil painting. The tints blend easily when wet, and even when dry may

be united by means of a brush with a small quantity of water.

When the painting is finished, put some white wax into an earthen vessel over a slow fire, and when melted, but not boiling, with a hard brush cover the picture with it, when cold take a moderately hot iron, and draw it lightly over the wax.

The painting will seem as if under a cloud till the wax is perfectly cold, but if when so it should not appear sufficiently clear, it may be held before the fire at such a distance as to melt it very slowly; or the wax may be melted by holding a hot poker near enough to produce that effect: the oftener heat is applied to the picture, the greater will be the brilliancy and transparency of the colouring, but too great a degree of heat, or a too long application of it, would draw the wax too much to the surface, and be liable to crack the paint.

Should the coat of wax appear in any part uneven, this may be remedied by scraping it with a knife, or drawing a hot iron over it, or should it have formed into bubbles they may be effaced by heat, or by drawing anything very hard over the wax to close the cavities. When the picture is cold, rub it with a fine linen cloth. Paintings may be executed in this style upon wood, canvass, card-board, or plaster of Paris. Wood and canvass ought to be covered with a grey tint, previous to beginning the painting to conceal the grain of the wood and the threads of the canvass.

Encaustic painting may also be executed in the

same manner, with a composition formed of wax and gum alone, prepared in the following manner. Take twelve ounces, or three quarters of a pint of cold spring water, and four ounces and a half of gum Arabic; put them into a glazed earthen vessel, and when the gum is dissolved, add eight ounces of white wax. Put the vessel with the gum water and wax upon a slow fire, and stir them till the wax is dissolved and has boiled a few minutes, then take it off and throw the contents into a basin, and beat them until they are quite cold. The plaster of Paris used for painting upon, is prepared by mixing some finely powdered plaster of Paris with cold water till about the thickness of cream, after which it should be poured upon a piece of glass or marble, a frame of bees' wax being previously placed upon it to determine the form and depth of the plaster of Paris; when dry, it may be removed, and there will be found a smooth surface to paint upon.

When wood is employed to paint upon, it ought always to be dovetailed, that is, it should have small pieces of wood let in at the back to prevent its warping.

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IMITATION MARBLE, PEBBLE, AND ORNAMENTAL  
WOOD PAINTING.

Marbles, pebbles, and ornamental woods, may be faithfully imitated, either in oils or water colours, upon wood, card-board, or paper. Tables, cabi-

nets, chess-boards, work-boxes, dressing-cases, blotting-books, card-cases, écarté-boxes, cigar-cases, snuff-boxes, and numerous other articles may be elegantly ornamented in this style, which, when well executed, is hardly to be distinguished from real inlaid marbles, pebbles, or woods.

The best guides for this kind of painting are pieces of marble, wood, and pebble, which must be copied as faithfully as possible; if upon wood, and in water colours, a coat of white paint and melted isinglass should be laid on as a ground.

The colours in this kind of painting are generally required to blend into one another, and should therefore be used very wet: if the painting, when finished, appears raw and hard, a little water laid upon it, and allowed to dry of itself, will often improve the effect.

The marbles, pebbles, or ornamental woods, should be made to form various patterns and devices, either separated by a narrow black line, or not, according to the fancy of the artist: butterflies, birds, flowers, fruits, and all the different subjects generally represented in inlaid cabinets and tables, may be successfully imitated in this kind of painting, and form an agreeable variety.

When the painting is finished, it must be highly varnished, either with copal or spirit varnish, each coat being allowed to dry and harden before another is applied; ten or twelve are generally requisite to enable it to receive a good polish according to the directions given for polishing.

## PAINTING ON VELVET.

The colours generally used for painting upon white velvet are prepared in the following manner : For crimson, boil one drachm of carmine in six spoonsful of water for two minutes, then add one ounce of hartshorn, and boil the whole for two minutes.

For purple, put half a pound of logwood-chips into half a pint of water, boil it for some time, then add half an ounce of alum, and boil it again ; when sufficiently boiled there will only be a quarter of a pint of the liquid instead of half.

For olive, put one ounce of French berries, half an ounce of alum, and one table spoonful of gum-dragon, into five table spoonsful of water, and boil the whole for five minutes.

For blue, pound together some Prussian blue and gum-dragon, rendered liquid with lemon-juice.

For brown, pound some burnt umber with gum-dragon, add some lemon-juice when required for use, but not till then.

For yellow, pound some gamboge very fine, and put it in a bottle with spirits of wine, never use water with it, and pour out but a little at a time, as it evaporates.

For orange, pour some boiling water on saffron, and let it stand twenty-four hours.

The pink, and other saucers, are much employed for laying in the first coat or ground-work of the

colours: some gum-dragon, dissolved in water, should be used with the first coat, to prevent it from running. The brushes used are called scrubs; they consist of a small stick, with a camel's hair brush cut off quite short at one end, and at the other a brush of bristles, of a much harder description: the outline may be sketched with a pencil. In painting a flower, begin with the darkest part of the leaf, then dip the brush in water and gradually soften the colour to the edge: each leaf, as it is painted, should be brushed with the hard end of a brush, first in the direction of the pile, and afterwards in the contrary direction, to raise it up again and enable it to dry.

Indian ink is used for black, and also for the neutral shadows: a second coat of colour should never be applied till the first is perfectly dry: the veins of leaves, and all fine lines, should be executed with a pen.

Colours may be bought in a liquid state ready for use at most drawing material warehouses.

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#### TRANSFERRING PRINTS TO WOOD.

This quick and easy method of ornamenting screens, boxes, &c., &c., and also of producing a durable impression of the printed likeness of a friend, is effected in the following manner:—Choose a piece of smooth white wood, give it a coat of white

hard varnish, to facilitate the transferring, cut off the margins of the print, which should be on unsized paper, that is, paper that absorbs like blotting-paper, and wet the back with a sponge and water, sufficiently to moisten the paper without rendering the printed side watery, then, with a camel's hair brush, lay a coat of spirits-of-wine varnish on the printed side, and apply it immediately, the varnished side downwards, to the wood; place a sheet of paper over it, and press it till every part adheres equally.

The transfer varnish used by the French, and called *mordant*, differs from other varnishes, chiefly in containing more Venice turpentine, to make it sticky: it is made of sandarach, 250 parts; mastic in tears, 64; rosin, 125; Venice turpentine, 250; and alcohol, 1000 parts by measure.

The back of the print, while still wet, must be gently rubbed with the fingers, till nothing but a thin pulp remains. It is sometimes necessary to wet the paper again before all that ought to come off is removed. Great care is requisite during this operation not to disturb the printed lines. When the whole of the paper is removed, and the work is quite dry, give it a coat of white hard varnish, and the design will appear as if printed upon the wood.

Coloured prints may be transferred in the same manner; many Tunbridge-ware boxes, &c., &c., are ornamented in this way. Success in this style of work depends much upon the white hard spirit varnish being of a good quality, and of the peculiar

kind requisite: the white hard varnish generally sold, though good for other purposes, will not always answer for this; the best is procured at Smith's, 121, Fore-street, Cripplegate. It must always be used in a room heated a few degrees above summer heat. If the room is too cold, the varnish when laid on will turn white; or if too hot, will rise in small bladders or blisters.

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## TRANSFERRING PRINTS TO GLASS.

Procure a piece of fine crown glass, lay over it a thin, smooth coat of Venice turpentine, then take the print, previously damped in the manner already described, and apply it, face downwards, to the turpentine, and remove the white paper by rubbing it with the fingers, leaving the impression only upon the glass: let it dry, and afterwards pass a coat of oil of turpentine with a camel's hair brush over the whole, which will render it perfectly transparent. Windows may be beautifully ornamented in this manner, by procuring prints from paintings of the old masters. If the print transferred to the glass is not previously coloured, it may be painted after the oil of turpentine has been applied, with oil colours.

## JAPANNING.

This splendid style of painting was introduced into England from the island of Japan, whence beautiful works executed in this manner are frequently brought; but though European artists imitate, nay, surpass the Chinese in their painting and design, still the peculiar varnish used by the Japanese is so much more brilliant and durable than any made in Europe, that their works are far superior to any that can be done elsewhere. The varnish is supposed to be the juice or gum of a tree peculiar to the island of Japan; but the inhabitants, jealous of the interference of strangers, keep the varnish as secret as possible.

As laying in the ground for this work is troublesome and difficult, we would advise our readers to buy articles ready prepared. Screens, tables, boxes, and a variety of objects, are kept for sale at most of the fancy warehouses. The grounds are ready laid in, and properly varnished and polished, so that the artist has only to ornament them according to fancy. Should any one, however, wish to prepare the wood for themselves, the following directions must be followed. If the wood is very hard and smooth, give it one or two coats of copal or mastic varnish, to prepare it to receive the colour; if, however, the wood is rough and porous, a coat of thin glue and whiting must be laid on, when dry rub it smooth with sand paper, and pass over it a wet rag. If you wish for a black ground, procure some lamp

black ; if a coloured one, the following will be necessary. Prussian blue, Brunswick green, vermillion, king's yellow, and flake white, all in powder. Shell lac varnish is the kind to be used for the ground ; but as it is dangerous to attempt making it on account of the spirits of wine which it contains, it is better to buy it ready made.

Take any one of the colours above mentioned, grind it down as smooth and fine as possible in spirits of turpentine, then mix the shell lac varnish with the colour, and lay it evenly over the work with a camel's hair brush. When this is perfectly dry, lay on two or three coats of varnish to give sufficient body to enable it to receive a high polish. The colours used for painting Japan work are generally oils mixed with varnish, though water colours may be employed, as will be seen at the end of this article. Printed patterns of Chinese figures, flowers, and landscapes, may be bought ready to copy, trace them on the ground in the following manner. Trace the print in pencil upon transparent paper, then with a fine needle prick all the outline, lay it upon the screen, or whatever you wish to ornament, and fasten it firmly by placing lead weights at the four corners. Tie some powdered flake white, or some hair powder in a small bag of coarse muslin, and dust it thickly upon the pattern, so that the white powder may penetrate through the holes. When the whole has been done in this manner, lift up the paper as carefully as possible not to disturb the powder, mix a little of the

flake white very thin with turpentine and varnish, and with a very small camel's hair brush trace over all the pattern, which will be clearly defined by the dust.

Colours ground in oil of turpentine and varnish are used for paintings that require great durability ; but oil colours lie more freely, and are therefore more frequently employed ; they must be thinned with spirits of turpentine, and if they do not lay smoothly, a little gold size should be added to them.

Japan painting is usually rendered very brilliant by the addition of a great deal of gold and silver, on raised grounds such as leaves, flowers, &c. &c. ; this latter process is performed by mixing whitening or chalk with isinglass size, and laying on several coats (within the traced outline of the object about to be raised) till it stands up sufficiently above the ground of the work. To gild these, cover the part with gold size ; and when nearly dry, apply the gold or silver leaf.

Chinese figures are usually depicted in Japan painting, the flesh is invariably portrayed in silver, and the features traced upon it with the oil colours. A dazzling gold ground is frequently adopted ; this is made by covering the surface with gold size, and laying gold leaf upon it. Sometimes in the flowers or drapery different coloured gold and bronzes have an excellent effect ; they are used in powders, and are of different shades. Lay on the gold size as usual, cut off the end of a small camel's hair pencil,

so as to give it a flat shape, dip it in the powder, rub it slightly over the gold size, and an even and brilliant surface will immediately be formed.

Ladies who dislike the smell of oil paints may use instead, water colours made with isinglass size (rather thick) and honey, instead of gum water; the painting done in this way looks very well, though for useful articles it is not nearly so durable as when worked in varnish colours. Each part that has been painted must be varnished by dipping a brush in the shell lac varnish, and passing it over them, carefully avoiding to allow the least drop to spread upon the ground, the polish and lustre of which would be utterly destroyed. When white wood articles are to be painted in water colours, instead of preparing the ground with varnish, lay over it two coats of isinglass size mixed with powdered flake white.

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#### COLOURED JAPANNING.

This is a style of painting which has been introduced within the last few years, instead of the grotesque and unnatural Chinese figures usually represented; the most beautiful and delicate flowers, birds, and butterflies, are painted on a Japanned ground; gold and silver sprays and branches are also introduced, and add much to the effect.

When the article you wish to ornament is var-

nished and polished, proceed to trace the pattern as directed for japaning, sometimes the painting is all done in oil colours ; but the following method gives the flowers a delicacy of tint and shading that is difficult to produce by any other process. Mix, for a first coat, some flake white with spirits of turpentine, when quite smooth add a few drops of mastic varnish ; take a little of this paint if you are about to form a white flower, cover each petal with it, allowing it to be thinner in the parts intended to be shaded, so that the colour of the ground, shining through it, makes the shadow ; then add more white in the other parts, till the blossom has sufficient depth of colour. The stamens are put in afterwards. If the flower is coloured, take the white preparation, lay it on to one petal at a time ; when just sticky, which will be in four or five minutes, take a little of the powder colour, lay it on a bit of white paper, rub a fine camel's hair brush in the colour till quite smooth, then with the point of the brush rub it into the white petal, adding more colour in the darker shades. You will easily know if the white mixture is still too wet, by its clogging the hairs of the brush. Proceed in the same manner to paint the other petals ; the shades may be made of the most delicate tints, and the colours brilliant and lovely ; indeed, the beauty of this style of painting, from the colour mixing with the white varnish, is unequalled ; but it is tedious, and requires very great care to manage well. If there are two distinct tints in the flower, as, for

instance, an hibiscus, which is gold coloured with dark spots in each petal, rub in the yellow first, let it become *perfectly dry*, then lay another very thin coat of white over the part intended to be dark, and rub in the carmine and lamp black. Flowers intended to be perfectly white should be done the last of all, as the powder colours and gold stick easily to the white varnish, and spoil its lustre. The flowers require about three days to dry perfectly ; after that they may be varnished.

The quickest method of painting the leaves is to make a green preparation the same as the white, only using the Brunswick green instead of the flake white, lay this over half a leaf at once. In this painting, the leaves and stalks are always shaded with gold or bronze powders ; when the green varnish is sufficiently dry, rub them in as you did the colours, and the effect will be beautiful. Birds with the most gorgeous plumage are often introduced among the flowers, also gold scrolls, the latter are done by covering all within the outline with a thin coat of gold size mixed with chrome yellow ; when nearly dry rub in the gold powder very thick to make a rich surface, or lay on gold leaf. The scrolls and ornaments should be shaded with brown oil paint, or a little powder colour mixed with varnish. As soon as all the painting is perfectly dry, varnish each flower, bud, leaf, and stalk, separately with the copal varnish, use a small brush and lay it on thin, for if it runs beyond the edge it will disfigure the ground by making an uneven ridge.

When this is all dry, mix a little colour with the varnish, and put in the insides of the flowers, and the stamens; you may also in the same manner mark the veins in the green leaves, and when they are nearly dry apply gold powder or gold leaf. The advantage of putting in the most prominent touches after the parts are varnished, is, that they show out much more fully, and give greater effect to the whole painting. As the pressure of the finger even, on the japan ground is injurious to its lustre, it is a good plan to make a little silk cushion on which to rest the hand while painting; silk is preferable to any other material as it will not stick to the varnish.

Gold leaf and gold powders adhere so easily to any object if in the least damp or sticky, that they sometimes injure the ground; to obviate this, before you lay on the gold, rub a very little Tripoli powder all over the ground with a bit of cotton, and when the painting is finished it can easily be cleaned off with friction, and if the gloss of the varnish is impaired, take a very small bit of suet, touch the ground with it gently, and polish it with your finger and some flour. The camel's hair brushes used for laying on the varnish and gold size must be cleaned in spirits of turpentine. The powder colours should be kept in small boxes or bottles, the latter are the best, as you then have no difficulty in seeing the colour you wish for; the principal kinds required are for greens, Brunswick green and terra verte; for white, flake white; for red, vermilion, lake, mad-

der, and carmine ; for yellow, chrome and king's yellow ; for brown, umber and Spanish brown ; for blue, indigo, ultramarine, and Prussian blue ; for black, lamp or ivory black.

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## IMITATION IVORY INLAYING.

A variety of fancy articles, screens, work-boxes, ornamental tables, &c. &c. made in white wood or card-board, may be beautifully painted in this style with very little trouble, and but a slight knowledge of drawing.

The designs generally represented, are Chinese figures and landscapes, Indian flowers, or grotesque ornaments. A coat of isinglass diluted in water should be laid over the wood previous to sketching the pattern, to prevent it from absorbing the varnish, and if the wood is not very white, or has a coarse grain, a little flake white in powder should be added to it. Having chosen the pattern to be imitated, place over it a piece of thin transparent paper, and draw the outline with a pencil, then lay it upon the wood or card-board with a sheet of black or red tracing paper underneath, and with a very hard fine pointed pencil pass over the lines of the outline, which will by that means be transferred to the object to be painted.

The ground for this kind of painting is always

black, being intended to represent ebony; lamp black water colour is generally used; as it is required very wet, it is well to place it in a small cup with a few drops of water so as to enable the artist to take up a good quantity at once either in the camel's hair brush with which the ground is laid in, or in the pen with which the outline should be traced. All the shades and lines in the design ought to be correctly worked up with a very hard pen, after the manner of a line engraving. When the painting is perfectly dry, the whole should be varnished, and afterwards polished till perfectly smooth and shining. White mastic is the varnish generally employed.

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#### GILDING.

There are many different ways of gilding and of preparing the gold-leaf and powder which are requisite. Four distinct modes are employed for drawings and writings on paper and parchment: in the first, a little size is mixed with the ink, and the letters are written as usual; when they are dry, a slight degree of stickiness is produced by breathing upon them, when, if gold-leaf is immediately applied and slightly pressed, it will adhere firmly; the second method is to grind some white lead or chalk with strong size, and form the lines or letters with this by means of a brush: when the mixture is

nearly dry, the gold-leaf may be applied, and afterwards burnished; the third is to mix up some gold powder with size, and form the lines with it; the fourth is to mix up a little vermilion with gold size, and form the pattern or letters with it, applying the gold-leaf directly. When gold-leaf is used for gilding, it should be laid on a gilder's cushion, which is made of leather, with a parchment guard at one end, and half-way down each side, this is to prevent a current of air, as the slightest breath causes the gold to fly away and stick to whatever it touches. A gilder's knife, which is long, flat, and not sharp, is employed to cut the gold; the superfluous portions of the leaf are wiped off when quite dry, with cotton wool: the burnishing is effected by passing the burnisher, which is generally made of a smooth, crooked piece of agate, or a dog's tooth fixed in a handle, repeatedly over the gilding, taking care not to wound the surface with the point. A piece of silk or India paper is usually placed between the gold and the burnisher. Cotton wool is generally used to take the leaf up from the cushion, being well adapted from its pliability, smoothness, softness, and slight moistness. The size used for gilding may be bought at any colour-shop; it is made with boiled linseed oil: gum water is sometimes used instead of any stronger size for gilding paper or card-board: gold is also sold in shells, or small pots, which is used without any size, and applied with water and a brush like common water colour.

## GILDING ON GLASS.

The size for gilding on glass must be diluted with oil of turpentine, so as to be applied as thin as possible to the parts intended to be gilt: the glass, after being traced with the size, must be heated till it is so warm as almost to burn the fingers when touched. At this temperature the varnish will become adhesive, and a piece of gold-leaf applied in the usual way will stick immediately; when quite cold it may be burnished. This species of gilding will bear washing, so that it is peculiarly applicable for ornamenting drinking-glasses. Another method is with isinglass diluted in water; it must be of the finest quality, and made very thin: while moist apply the gold-leaf, which will instantly adhere to it; then place it within the air of a fire, in a slanting position, until it dries, which will be in a few minutes: while warm, take a piece of cotton wool, and rub the gold to the glass smartly; then proceed to lay on a second coat in the same manner as the first, drying it as before, and polishing it; and so a third coat, which will be sufficient; ornamented borders for the glasses of picture frames are done in this manner; if parallel lines are desired, take a ruler and draw them with a pointed piece of ivory, then, with a mahogany or deal stick, work carefully away the superfluous part. If it is wished to cut figures, or any kind of ornaments out of the gold, trace them upon it with red or black tracing paper, outline

them with an ivory point, and shade them with it in strokes, then fill up the ground with white copal varnish and powder colour.

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## GILDING PICTURE FRAMES.

When the frames are ornamented, and quite dry, make a size, of parchment glue, by boiling parchment shavings in water till of a proper consistency, then, while hot, thicken the liquor with whitening, and lay a coat all over the work you are going to gild. When this is dry, if the surface does not appear smooth and even, warm the size and give a second coat; when this too is dry, dip a bit of rag in water and pass lightly over any part that still looks rough, or rub it gently with fine sand-paper; then lay over all a coat of very old linseed oil; leave it a night to become sticky, and the next morning lay on the gold leaf as evenly as possible, flattening it down with cotton wool till the whole surface is gilt. Some frames are ornamented with net-work underneath the ornamented parts, so that the raised scrolls and leaves, instead of being on a flat gold ground, are on one intersected with little squares. This is done by laying common thread-net over the frame before the composition ornaments are glued on, and when all is finished, gilding the whole together. Burnishing, also, gives a pleasing effect, as it makes some parts brighter than

others. The burnisher for gold-leaf is usually a dog's tooth fastened into a handle. Lay a piece of tissue paper over the part you wish to burnish, and rub it gently for a few minutes, when it will become bright and shining.

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## COMPOSITION ORNAMENTS FOR PICTURE FRAMES.

When the wooden part of your frame has been made by a carpenter, proceed to ornament it; for this purpose procure moulds in wax, clay, or sulphur, in which to form your ornaments; they must be well oiled or greased. The best recipe for the paste to be used, and the one that is the least likely to crack, is the following: to one pound of glue add half a pint of boiled oil, half a pint of water, and a pound of turpentine; when these are well mixed together, add a little common soap, a very little flour, and as much fine whitening as will make the paste stiffer than putty. Press it well down into the moulds, and in a few minutes take it out, when the ornaments will be found impressed with all the finest lines and marks contained in the moulds. When nearly dry, glue them on to the frame, and if some of the composition is left, wrap it in a wet cloth for future use.

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## VARNISHING AND POLISHING.

These two processes are nearly beyond the limits of this little work, being almost too difficult and tedious for a lady's amusement; still, however, a case might arise in which the knowledge of these two arts would be useful, particularly in the arabesque painting, which, from having the ground thickly strewn with patterns of flowers and gold ornaments, the difficulty of producing a very even and polished surface is in part done away with, as any little inaccuracy in the polishing may be concealed by an additional scroll or twist of the gold.

There are many kinds of varnish, almost all composed of gums and resins, but that which is used for forming a good body, capable of taking a high polish, is called hard white spirit varnish. When the ground of the work is laid in, warm it near the fire, also warm the bottle containing the varnish by holding both at a little distance from the fire, then dip a soft varnishing brush in the varnish, and beginning at the middle of the work rapidly pass the brush over every part, taking care not to touch the same part twice. As soon as one coat is dry, lay on another in the same manner, and continue till you have six or seven coats of the varnish; if you think these sufficient to bear the polish, leave the work some days to become quite hard. The brush must be carefully steeped in spirits of turpentine, and

then washed in soap and warm water whenever laid by, or the varnish will immediately harden in the hairs and render it useless. The room in which this process is performed should be warm, and, when drying, the work should be placed if possible in a current of air, carefully guarding, however, against the heat of the sun or damp. If the varnish is good it should dry sufficiently quick to allow of two coats being put on every day. After a fortnight, when the whole is quite hard, begin the polishing; you will know if the varnish is in a proper state to bear this process, by the surface becoming covered with very small cracks, these, as well as every unevenness and minute mark, must first be perfectly effaced; to accomplish this make a rubber by doubling a piece of serge firmly several times, and fastening the side which is loose by sewing it up. Take some powdered chalk or some very finely powdered pumice-stone, dip the end of the rubber in water, then in either of the above, and rub the whole surface of the work backwards and forwards and round and round, adding more water and more pumice-stone as required, till every crack and mark is effaced. As, till the polishing is completed, the pressure of the finger when dry would leave an impression, or as it is termed print, it is necessary to keep the hands constantly wet. For fear of rubbing through, to the ground or painting underneath, do not lay too heavy on the varnish, and keep wiping off the powder with a wet cloth, so as to be able to see what you are doing, for the

friction makes the varnish warm, and consequently soft and easily rubbed through.

As soon as all the cracks and roughnesses are effaced, wash the surface quite clean, and wipe it dry, then take a small piece of mutton suet and polish the varnish by rubbing it well with the suet, and dry it off with flour or Spanish white. Continue this process till the lustre is so bright that it shines brilliantly; it may be finished off by rubbing with the palm of the hand.

White wax is often used as a varnish for water colours; it may be applied by friction, by having the drawing dipped into it when reduced to a liquid state by heat, or with a varnish brush, being rendered of the consistency of cream by being diluted with spirits of wine; if the first of these methods is pursued, no opaque colour, such as lamp black, must be employed, as it is liable to rub off. When the wax has become hard, it should be well rubbed with a silk handkerchief till bright and polished; it gives a drawing the appearance of being painted upon porcelain.

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#### TO MAKE TRANSPARENT PAPER.

Dissolve one ounce of clear powdered white resin in two ounces of spirits of turpentine, then add thirty drops of essence of lemon, and shake them well together. Wash one side of a sheet of tissue-paper over with the mixture, hang it up to dry for

about half an hour, then give the other side a coat of the fluid.

One ounce of Canada balsam diluted in a quarter of a pint of turpentine by means of heat, or equal quantities of linseed oil and spirits of turpentine, form a good wash for rendering silver paper perfectly clear and transparent.

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#### TO MAKE BLACK TRACING PAPER.

Paint a sheet of thin writing paper over with some black lead powder mixed with vinegar; when dry it is fit for use.

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#### TO MAKE RED TRACING PAPER.

Rub one side of a sheet of paper with vermilion and hard soap; to use it lay the side which is coloured, when dry, on the paper you want the drawing transferred to, place the drawing on the paper, and trace it with something hard.

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#### TO IMITATE CARVED STONE VASES AND FLOWER POTS.

A common garden pot, a wooden vase, or even an old barrel cut in two and mounted upon a pedestal,

may, by means of a little plaster of Paris, some white paint, and a little sharp sand, be made to form an elegant ornament for the garden and shrubbery.

Make a mould in bees wax and resin of the bas reliefs intended to be placed upon them, oil it with a paint brush, taking care not to allow any drops to remain in the hollows, take some plaster of Paris, mix it with water till about the consistency of cream, then pour it into the mould and leave it to dry, when it will easily come out on reversing the mould. If the object on which the ornament is to be fixed is round, the cast must be scraped with a knife to make it fit, and then fixed on with plaster of Paris diluted with water. When quite hard and firm, give the whole two coats of the common white oil paint used for out of doors wood-work, and before the second coat is dry sift fine sharp sand over it as closely as possible, till the vase assumes the appearance of being carved in fine stone. Ornamental baskets, vases, &c., of wood are often fluted by having pieces of common cord nailed upon them, and thick twisted ropes fastened round the top to form a border, after which they are painted and sanded to represent stone, or coloured with black, blue, and yellow oil paint to imitate bronze.

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## IMITATION MARBLE.

Take a slab of marble, or of smooth wood, oil the surface well, make a wall, the depth you wish the marble to be, of strong paper or card-board, fasten it to the slab with bees wax, or any other substance impervious to water. Take several basins, put a little water into each, and colour it with liquid or powder colours of every variety, according to the marble you wish to make: add to each basin as much plaster of Paris as will render the liquid like thick cream; with a spoon throw into the mould, as quickly as possible, portions of the liquid from each of the basins till the surface is covered. While doing this, as the whole operation should be performed with the greatest celerity or the plaster of Paris will harden, and the different parts not unite, another person must prepare a large basin full of plaster of Paris without colour, which must be poured into the mould till the marble acquires the depth required. When the composition is perfectly dry and hard, remove it from the frame, and polish it, in either of the following manners:—Take some skim-milk, from which all cream has been carefully removed, and with a soft brush wash the slab over with it till it will not imbibe any more, when it will have the appearance of polished marble; or else, dissolve one ounce of pure grated curd soap in four pounds of clear water, in a well-glazed vessel, add one ounce of white bees wax cut very thin; when

the whole is well mixed and melted it will be fit for use; apply it in the same manner as the milk, and when it has remained a week to dry and harden, rub it with a piece of soft muslin or cotton-wool.

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### W O R K.

“ Flowers, plants, and fishes, beasts, birds, flies, and bees,  
Hills, dales, plains, pastures, skies, seas, rivers, trees ;  
There’s nothing, near at hand or farthest sought,  
But with the needle may be shap’d and wrought.”

THE NEEDLE’S EXCELLENCY.

So many books have lately been written upon work, describing its elegance as a pursuit, its usefulness, and its antiquity, that it would be presumptuous in this little **HAND-BOOK** to descant upon a subject already so judiciously and voluminously handled; but as we profess to give a summary of all the elegant occupations that may be followed, and practised, by the ladies of our land, we might, did we leave out this truly interesting and varied employment, incur the anger of our fair readers, and therefore we have endeavoured to give directions for many different kinds of needle-work, in as clear and concise a manner as possible.

Embroidery is a very ancient invention; the Greek and Roman historians and poets all make

honourable mention of it, and in the Bible we frequently read of embroiderers in blue, purple, scarlet, and fine linen. Gold was also, we are told, often introduced.

A great variety of materials are required for work; silks, cotton, thread, beads, lambs' wool, needles, pins, scissars, chenille, gold and silver thread, twist and cord; canvass of various kinds, tissue paper, pencils, camels' hair brushes, lead weights, pounce for drawing patterns, silk, satin, cloth, muslin, net, and leather, are among those most necessary.

Perhaps the most beautiful, varied, and ancient kind of work is embroidery; it is of several kinds, and may be done upon a great variety of materials. The shaded embroidery, however, must by all be allowed to surpass every other kind in richness, beauty, and delicacy of tinting. Every object, either of nature or art, may be depicted with a minuteness that is quite wonderful. Paintings, engravings, Chinese and mosaic patterns, and above all

“A wreath, that cannot fade, of flowers that blow  
With most success, when all besides decay,”

may be formed by the industrious and nimble fingers of the fair artiste. Much, however, of the beauty of the work depends upon its being well and properly commenced. When the pattern is chosen and fitted to the work, trace it upon paper, and with a fine needle carefully prick small holes in every part of the design; this done, lay it evenly upon the silk,

satin, velvet, cloth, or whatever material you wish to work upon. Place at each corner of the pattern a lead weight, about three inches square, covered neatly with cotton velvet, these will keep the pattern firm till traced, as the slightest change of position would spoil the outline. Having your pounce (the direction for making it are given at the end) ready in the muslin, shake it carefully over every part, so that the powder passes through the holes of the pattern. When this first process is accomplished, blow away all the superfluous powder that remains upon the pattern, for fear it should stick to any other part of the work, take away the weights, and carefully raise the pattern. Warm an iron to a gentle heat, lay a sheet of white paper over all the work, and pass the iron gently *above it*; if on moving a corner of the paper the design does not appear clearly visible, you may gently press the iron upon it, but mind to have the paper between the latter and the material.

Should it not be convenient to procure the pounce, patterns may be drawn by using fine hair powder instead, and then tracing the outline in flake white water colour. When four corners are to be worked the same, it saves time and trouble to draw one upon the paper, then double it exactly in four, and prick the pattern through all the folds. If you are drawing a long border, for instance, round a table-cover, great nicety and care are required to make each pattern fit exactly, for if the same is to be

repeated several times, it is hardly worth while to draw the whole. Ladies who understand drawing will find it easier to sketch the pattern by the eye at once in the flake white.

The pattern being finished, the next process is to put the work in the frame; whatever the material may be, whether cloth, merino, silk, satin, or damask, a piece of muslin or thin cotton should be tacked underneath it, to give firmness to the work, then sew the two sides firmly to the web-bings; this done, set up the frame, and screw the cross-bars outwards, sufficiently to stretch the work as even as possible, taking care that one side be not more screwed out than the other; then tighten the sides by drawing fine twine through them at regular distances, and tightening it gradually till perfectly firm and even. As, however, the twine is apt to cut the cloth or merino and let it slip out of the frame, it will be better, if the piece of work is large, to stitch a piece of strong tape down each side, and pass the twine through it instead of through the material itself. If the piece of work is too large, roll each end round the rollers, putting some smooth paper between every turn to prevent its creasing.

Shaded embroidery upon cloth for chairs, ottomans, table covers, or curtains, looks very handsome, and is quickly done. A pattern may easily be sketched upon paper, choosing the flowers from any of the botanical works, and when the group is formed and traced, the flowers may then be worked from the

book, copying the shades as closely as possible; this will be found a very interesting occupation. A dark claret, a black or a gold-coloured cloth looks well for the ground, and the colours of the flowers should be arranged to suit. The stitches, which are to be as *long* as you can make them to look neat, must follow the shape of the leaf or petal, but the needle must never be allowed to begin a second stitch exactly where another was begun or ended, or little holes will appear which will quite destroy the smooth and even appearance. Some practice will be necessary to enable the work-woman to know exactly how to place her stitches, so as to give the proper effect and shape. The different shades must be carefully blended, so as not to show where they commence or end, which would give a hardness to the look. Sometimes, if the lightest shades have a few stitches of Dacca silk blended with them, it gives much richness of effect; this of course is supposing the embroidery to be done in German lambs' wool. The veining of the leaves should be worked rather in a contrary direction to the shading. The edges both of the leaves and flowers require to be carefully done; the stitches should be slipped rather *under each other* to make them even and soft; the stalks and fibres also require the same attention to the position of the stitches.

The right hand should be kept on the top of the frame, while the left pulls the needle out beneath. Some persons can only work with the right hand, but constantly changing its position gives a very

awkward appearance. Some judgment is necessary to know how to shade the flowers well ; the colours in nature, or in the print, should be copied as nearly as possible, and the shades in general should be stronger than those in the copy. For embroidery, the lambs' wool ought to be kept in thread-papers, as a crease would spoil their evenness when worked ; but as some confusion might occur in the shades, it is a good method of keeping them ready for instant use, to wind them upon *round* pieces of wood, an inch and a half in diameter ; by this means you may have twelve shades of each colour wound upon one stick. Do not use very long needlefuls, particularly of lambs' wool, as it is apt to break and to become *fluffy*. Long eyed needles must be used, both for silks and wools.

Silk embroidery requires the same instructions as for lambs' wools. Floss, Mitorse, or Dacca silks, may all be used ; and sometimes even very fine netting or twisted silks look well ; and for waistcoats, slippers, or any thing that is to be much worn, they are preferable, as they do not spoil with being touched.

Chenille may be employed in every kind of embroidery, but it is easily spoiled by pressure, and therefore should only be used for screens, blotting-books, albums, or such articles as are not liable to be much touched. Very short needlefuls must be employed, as it *wears through*, and then looks like a thin thread. A wide-eyed needle is required for chenille, and a very short bit must be pulled through. Satin

or silk makes the best ground for chenille; and nothing can be more beautiful than a large screen embroidered in chenille flowers on a white ground, and then mounted in a gilt frame, the work protected by a glass. Chenille creases more easily than lambs' wool, and therefore should never be wound, but be cut into short lengths, and kept in papers. Chenille embroidery is often performed upon canvass, particularly silk canvass: the shades for chenille embroidery should be much closer than for silk, and the stitches regular, but not too close, so as to imitate as much as possible the appearance of velvet. Sometimes the chenille is merely tacked down with a waxed thread.

The seeds in the middle of the flowers may be made with small knots, in shades to suit the colours. The knots should be neatly formed: put the needle upwards through the cloth or silk, draw the silk tight, then wrap it two or three times firmly round the needle, put the latter back through the same hole in the cloth, and pull it out. The knot will be round and firm: continue to make knots, in circles, round the middle one, till the space is filled. These knots never look well in lambs' wool, as it will not bear being tightly pulled.

## RAISED EMBROIDERY.

This is so called, because the object about to be worked is padded or stuffed, so as to raise it considerably above the ground. Birds, flowers, and

fruit look very well in this kind of work, but it is not very easy to do, as it requires patience and neatness. After framing the work, and tracing the pattern, take some wool (white is the best), and work over and over, just *within* the outline, till the bird or flower is raised as much as you wish. Then take your silk or chenille, and embroider over these elevated portions, so as to cover the padding, but at the same time use the proper shades, and make the needle pass quite through the woollen stuffing. Small flowers are very pretty in this style, indeed it is, on the whole, more appropriate for small objects than large.

Raised embroidery in gold and silver has a very handsome effect for altar-pieces, blotting-books, sachets, albums, or slippers. Velvet is generally the material most used for the ground; it should be of the richest kind, and is framed differently from the work already described. Stretch a piece of fine linen or Holland in the frame as firmly as possible, upon this sew the velvet neatly down round all the edges; it will thus be sufficiently stretched; trace the pattern as usual, and fill up the parts, as above directed, with lambs' wool. Take your bullion, which is sold in long elastic pieces; with sharp scissars cut pieces the size you wish for, thread a small round-eyed needle with very fine mohair, or gold-coloured silk, lay the bits of gold on a piece of card covered with merino, cloth, or velvet, which will prevent their slipping off, thread the needle through a bit of gold, and pass it over the raised flower, so as to

cover both edges. The gold is to resemble stitches, and therefore the slanting direction in which it ought to be placed must be carefully observed. If the pieces are too large they will not lay flat; if too small, the edges of the stuffing will appear, and destroy the effect; great care, therefore, is necessary to succeed perfectly in this work. Sometimes different kinds of bullion are introduced in the same piece, and the middle of a flower looks well filled up in gold beads; they must be sewn on one at once, beginning by placing one bead in the centre, and then the others in circles around it till the space is filled up. Round the outside row, a border of raised loops of gold looks well, before you work the leaves they are easily done. Cut eight or ten bits of gold, all the same length, thread one bit on the silk, and put the needle back through the velvet nearly where you brought it out, letting the edges of the gold be concealed by the beads; continue the same till a whole round is formed. The leaves or petals of flowers should be worked in straight lines *across*, and not *up and down*, beginning at the small end, with a short piece of bullion, and gradually increasing in length. Leaves are either worked in contrary directions from the middle vein, or are done in one piece in a slanting direction, as seen in the engraving: the stalks are not to be stuffed, except perhaps a very little at the bottom, or wide part. The gold must be made to twist, by drawing your needle out *under* the former piece, and about half-way down it; when the second stitch is thus placed, the gold will

take a serpentine form : tendrils are formed in the same manner, but this requires much practice. The bullion should be kept in a small box, on silver-paper, and only as much cut at a time as will be wanted. Gimped and stamped embroidery is more easy to do, being merely sewn over a portion of the work that has been raised in wool : *gold passing* is also sometimes used with great effect, and spangles and beads are frequently introduced for variety, as well as stamped foil of different colours.

## RAISED FRENCH WOOL EMBROIDERY.

This work is usually done over a small knife made for the purpose, long shaped and sharp ; the stitches are worked over it in regular rows, and when the knife is pulled out it cuts the loops through. A piece of linen or Holland must be stretched in the frame, and the material intended to be worked upon is then stitched firmly upon it. Cloth, merino, cachmere, or canvass, are preferable to silk or satin, as the two latter are liable to *fray*, from the closeness of the stitches, and the constant pulling in and out of the needle. German lambs' wool must be used for this kind of work, which is very durable, and when well done, and the shades skilfully contrasted, looks very handsome. Flowers, birds, and animals, are usually the subjects chosen, and a coloured pattern will be required. The only difficulty consists in placing the stitches properly, and

on this depends the durability of the work. Use the lambs' wool double, put the needle into the upper part of the pattern, and leave a long end, which will form a stitch ; lay the steel mesh, or knife, on the flower, the cutting edge upwards, bring the needle up on the contrary side of the mesh, then down again *across* the stitch before made, so that the under side of the work appears to be all cross-stitch formed by the lambs' wool. The stitches must be placed as close as possible to each other : when one line is done, draw out the mesh, which will cut the loops through. Use as many shades as you think necessary, always working them in in straight lines, and beginning the new stitches from above, leaving a long end, and finishing in the same manner. Birds look well in this kind of work, also white mice.

When the work is finished it should be combed, so as to separate the fibres of the wool ; this may be done either with a strong needle or a pointed pair of scissors ; after which the whole must be clipped till it becomes perfectly smooth, and as much as possible assumes the appearance of the object it is intended to represent. In working animals and birds small glass eyes are generally employed, and produce a good effect. A more simple method of performing the raised embroidery, is by working it over a piece of card, or a common wooden mesh, and then cutting it. Perhaps the most curious and beautiful pattern that can be given for this kind of work is a shaved French poodle ; the whole should be worked

in shades of flesh-coloured wool, after which very small curls of white, black, or brown wool are sewn in each one separately, on those parts where curls are generally left when the skill of the barber has been employed. The curls are formed with irons made on purpose, about the size of a large knitting-needle; the wool should be cut into lengths, and when ready to be sewn in, the uncurled end must be threaded into a needle, and pulled through the raised work, where it is fastened, when the work is completed, with a little paste at the back: the ears, which should be formed of cloth or holland, and covered with curls, should be sewn on with a stitch at the top, so as to lie close to the face without being fastened to it. Flowers in raised wool embroidery always have the stalks and green leaves embroidered flat; raised embroidery is often done upon silk canvass, which should have a piece of silk gauze tacked on the back, and stretched with it in the frame.

## FLAT EMBROIDERY.

This embroidery is suitable for almost any purpose. No shading is employed, all is done in one colour; and the beauty of the work consists in the regularity and position of the stitches. Mitorse, floss, and Dacca silk, also German wool, are used for this embroidery. The stitches should be placed diagonally, and laid as closely as possible one with another, preserving a smooth, even surface. Some-

times each flower and scroll are done in a different colour, and gold bullion may be introduced for the stalks; this has a splendid effect when the colours are well and judiciously chosen.

#### MOSAIC EMBROIDERY.

This resembles the last, only gold twist is sewn round every part of the pattern, thus forming a setting to the bright colours. When all the embroidery is finished, make a hole in the silk or satin of the ground, pass it through, fasten it underneath, and sew the gold neatly down all round every part of the pattern. This embroidery greatly resembles the old paintings found in ancient missals, and for this reason, is very useful for ornamenting albums or drawing-books. Patterns chosen for this work should be so arranged that the gold may be carried on without cutting it off, for the frequent fastening on or off never looks well: a thin gold thread should be used for the veins and sprays, and sometimes a few gold beads introduced in the middle of a flower have great effect.

#### RAISED EMBROIDERY WITH CHAIN STITCH.

This kind of embroidery is often employed with great effect for screens, books, and sachets: the easiest way of doing it is to stretch a piece of white muslin in a frame, and draw the pattern you intend

to work upon it either in Prussian blue or lake water colour. To do this, you have only to lay the muslin on the pattern, and trace the lines through. Raise the leaves and flowers, by working them over and over with wool or cotton; then embroider over this padding, but not in shade; each leaf is done in one colour. When all are finished, take the muslin out of the frame, stretch the cloth, or merino, to which the flowers are to be transferred, in its place; then tack the muslin upon it, placing it so that the pattern comes in its proper place in the middle of the piece. Take some gold-coloured thick silk, and make a chain stitch pattern round every petal and leaf, sewing through the cloth so as to unite them firmly to each other, and at the same time to give them the appearance of being set in gold. The chain stitch is the same as tambour, only it is done with a common needle, by looping each stitch through the other. As soon as all is finished, cut away the muslin quite close to the pattern, and the appearance will be beautiful.

## PEARL BEAD EMBROIDERY.

This is generally performed on satin or silk, and nothing can be more beautiful and elegant than a bag worked in vine-leaves, in shades of green and pale brown chenille; the fibres and tendrils in gold or silver twist; while the grapes are imitated in pearl beads, sewn in the shape of a bunch of grapes.

The beads are merely tacked in their places with white silk; they should be a size larger than those called seed beads. A long white satin ribbon embroidered in this style, is beautiful for a sash.

## TAMBOUR WORK IN SILK.

This work is a succession of chain-stitches; it is a very easy, durable, and pretty way of ornamenting an infinite variety of elegant and useful articles. The silk, satin, or damask, upon whichever it is to be worked, should have the pattern traced upon it, and be stretched either in a tambour or an embroidery frame. The former is formed of two hoops, covered with cloth; the silk is laid over the smaller one, and the other hoop is placed over it; but they seldom hold the work tight, and should only be used for small pieces. Fine netting-silk and fine gold thread are usually used for this kind of work; flowers, arabesques, and gem patterns look the best. In doing flowers and leaves, begin with the outer row, and work inwards, row after row, till the outline is filled up, taking care to make the points of the leaves as neat as possible, and to arrange the shades according to taste. The stalks are generally formed of two or three lines of chain stitches, according to the thickness you wish them to be. To form the tambour stitch, choose a needle that will suit the size of the silk; having firmly screwed it into the handle, pass it through the ground, and holding the

silk underneath in the left hand, catch it on the hook of the needle, and draw it up, thus forming a loop; pass the needle through this loop, again through the material, and draw a second loop through the first. Practice will soon enable the worker to make them all the same size, and to draw them all even: at first it will be found difficult to make the loops turn in round and oval, particularly if working with gold thread, which, from its want of pliancy, is apt to pull unevenly; soon, however, by exerting a little patience and attention, even the most obstinate stitches will be drawn into proper shape, and then the brilliancy of the gold will add additional lustre and beauty to the work. Patterns intended for braiding are very applicable to tambour; they should be done in double or treble lines of shading, the inner being the lightest, the outer the darkest tint. Sometimes the middle tint is in gold, the two outer ones in colour.

Small articles, such as note-cases, purses, or needle-books, may be worked in the hand in chain stitch. If the pattern is an arabesque, gold braid as well as twist and gold thread, if introduced with taste, will add to the effect. The braid and twist should be sewed on, the ends being passed through the silk or satin. This work is very applicable for gentlemen's waistcoats, being, from the nature of the netting-silk, much more durable than other kinds of embroidery.

## EMBROIDERY IN BUTTON-HOLE STITCH.

This embroidery, like that in chain stitch, is worked in netting or twisted silks, and usually is done in the hand. It is very quickly accomplished, and lasts a long time. To form the stitch, bring the needle upwards, hold the silk under the thumb of the left hand, which forms a kind of loop, put the needle in again and through the loop. The only thing that requires attention is to make the stitches lie closely without laying one over the other, and to place them so as to form the pattern neatly and accurately. In this also gold is frequently introduced.

## INDIAN EMBROIDERY.

The beautiful and splendid embroidery brought from India is admired by all : scarfs and shawls may be successfully imitated on cachemere by embroidering them in Mitorse or Dacca silks. Black gauze or muslin, the length and width of the piece you intend to embroider, should be stretched in the frame, and then the cachemere is tacked firmly upon it. If for a scarf two yards and a half long, the muslin must be wrapped round one of the poles of the frame, and unrolled as wanted, but the cachemere must never be stretched. The pattern should, if possible, be copied from an Indian scarf ; trace it on the material in the same manner as directed for

silk and satin, and as the pounce may not appear very clearly on the cachemere, follow the lines with white water colour. A large needle will be required for the Mitorse silk; place the stitches closely together as directed for the flat embroidery, and slant the leaves and flowers so as to give relief, much in the same manner. This work looks very rich and splendid upon black velvet, also upon black gauze and net; all these are framed in the same manner, by tacking the material upon muslin or gauze. When done, cut away the muslin round the flowers, and wash the back with isinglass, taking great care not to allow it to run through to the work. The brightest silks should be used, and the colours strongly contrasted.

## EMBROIDERY ON LEATHER.

There are three kinds of leather which are usually used for embroidering upon, kid, chamois, and morocco. To frame them, stretch a piece of fine linen or Holland in the frame in the usual way, and tack the leather upon it smoothly, but without stretching it. The pattern may be traced as usual; mosaics and arabesques look the best, and gold twist is frequently sewn round the outline which gives a beautiful effect. Fine twisted silks are the most proper for this work, and they are used with a glover's needle, which is less injurious to the leather than the common round-eyed one.

## CRÊPE AND RIBBON EMBROIDERY.

This kind of embroidery is very elegant and very expeditiously worked ; it is usually done on silk or satin. Stretch a piece of muslin in the frame, tack the satin upon it ; cut out the shape of the petals in paper ; then in the crêpe, draw the edges of the latter together till they take the form you wish, then sew them down in the shape of the flower, making the seeds with knots of silk or gold beads. Some flowers look very pretty in China ribbon, silk should be run through it in vandykes, and when puckered up it will not be unlike the petals of a rose. The leaves in this kind of embroidery are usually worked in chenille or silk, or even in penny ribbon, also the stalks and tendrils. For this sort of work very little pattern should be drawn on the satin, merely mark where the flowers are to be placed, and when they are arranged add the leaves. White crêpe roses look beautiful on pink or blue satin.

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## RECIPE FOR MAKING POUNCE FOR TRACING PATTERNS.

If you wish for a black composition, proceed as follows:—place an earthen pot over the fire, place in it a given quantity of gum mastic, add thereto

one-thirtieth part of wax, oil, tar, or pitch; when melted, throw in as much lamp black as requisite to colour it, stirring the mixture all the time with an iron spoon. When well mixed, take it off the fire and pour it into sheets of paper with the corners turned up to prevent its running over; when cold, pound and sift it and enclose it in a piece of muslin.

When this composition is used, the cloth, after being pounced, must be held over a pan of coals of gentle heat, or passed over with an iron, if the latter is employed, a sheet of paper must be placed under the iron.

If a white composition is required, add to the gum mastic and wax as much fine white silver as they will imbibe instead of lamp black, taking care to stir them well while mixing; when removed from the fire, the same process must be pursued as with the black pounce.

When any work in embroidery is quite finished, before taking it out of the frame the back should be washed over with isinglass to strengthen it, and prevent the ends of the material with which it is worked from escaping.

Cloth, merino, and cachemere should have fine linen or Holland sewn underneath them when about to be framed; velvet, silk, or satin, require muslin; as also gauze and crêpe.

## TAPESTRY WORK.

This work is now very generally followed, and the fair fingers of the ladies of the present day almost eclipse in industry and ingenuity the labours of our ancestors. The beautiful patterns now obtained from Germany, and the great improvement in the manufacture and dyeing of the wools, are great advantages to the modern workwoman, and the most beautiful pictures may now be imitated with great precision and accuracy.

## TENT STITCH.

This stitch, whether worked upon coarse or fine canvass, is formed by bringing the needle up from the right, and passing it down to the left, always crossing two threads; all the stitches should be done in the same manner, and in regular lines. Easy as tent stitch may appear to be, it requires care to perform it well, for should one bit be worked up and down, another part from left to right, the change will immediately be perceived, though the stitches themselves have all been formed in the same manner. In grounding, this is particularly perceptible, and a piece of work rarely looks well if two ladies have worked at the grounding, for the slightest difference in pulling the silk or wool is instantly visible.

Before framing your canvass, hem it neatly all round, then sew it in so that the selvages are placed

on the *sides*, not the ends of the frame. If the canvass be too long, roll it on one of the poles, taking care to roll it *under*, and to cover it carefully with silver paper. When you find it is quite even, turn the screws of the frame till the work is perfectly tight *lengthways*, then thread a packing needle with twine, and passing it through the canvass and round the stretchers, draw both sides evenly and tightly, till the canvass looks perfectly firm and straight.

From the method of working tent stitch, the canvass is apt, when filled with work, to appear twisted when released from the frame. Should it prove to be so to any great degree, nail the edges on a board, and pull the threads till quite straight, then damp the back of the work with a sponge dipped in thin isinglass, taking great care not to allow the liquid to pass through to the upper side. When nearly dry, place two or three sheets of paper upon the work, and iron it with a warm iron.

When about to copy a Berlin pattern, count the stiches in the pattern till you find the middle stitch, then do the same with the canvass, and mark the latter, so that you can begin to work from thence ; finish your flowers, or whatever you may be engaged upon, leaving the grounding to the last. If, however, you are copying a large pattern, it is easier to begin from the bottom of the piece, and when there is to be a sky, work it after all the rest is quite finished. Berlin patterns are now coloured with great care, so that you have only to follow the shades with exactness ; this, however, is not so easy

as may be imagined, and to choose the various tints in the silks or wools requires time and patience, for the great variety of shades of each colour puzzle and distract the eye that is not well accustomed to contemplate them. It is impossible to give any directions on this subject, but a few hints may be useful.

When working white flowers, if silk is introduced for the highest light, white wool will make the second shade, but care must be taken that the silk and wool are of the same tint of white, or the effect will be destroyed. When you work a flower that is the same colour as the ground, always contrive to place another flower or else some leaves between it and the ground ; but it is an advantage to the piece to have something of the same tint, as, for instance, a white rose looks soft and beautiful on a white ground, provided it is contrasted and surrounded with rich green leaves. When you work upon a light ground, place all the darkest parts of the picture in the middle of the group, so that the lighter parts touch the ground, and the reverse must be observed when the ground is dark. Green leaves usually require five or six shades, the darkest must have black in them ; roses also have five shades in them, and, perhaps, the lightest tint may be silk. The white flowers should be worked the last of all to preserve the clearness and brightness of the colour.

When the group is all finished, begin the grounding at the bottom of the piece in the left-hand

corner. Use short needlesful, and fasten off the wool at the back. Sometimes a piece is grounded in shades of the same colour, keeping the lightest tints on the side of the picture where the light strikes the strongest, but this method seldom looks well. It is difficult to choose a good colour for a ground,—brown, gold colour, white, pale red, purple, blue, and drab all look well. Sometimes patterns worked in tent stitch are grounded in cross or some other expeditious stitch.

Occasionally, patterns are drawn and shaded upon the canvass,—then you have only to follow the stitches, and, in working, it will be found easier to work the darkest tints the first. Birds are very easy to do, and jewel patterns are easily worked by contrasting the gold colours with the other bright hues. Silk canvass is usually employed for these kinds of patterns. It may be obtained of almost every colour, and requires no grounding. Great care is necessary in working it, as you cannot pass the wools at the back; they must, therefore, be run at the back of the stitches, and cut off quite close to the work, or they would shew through the holes of the canvass. Sometimes a painted sky is placed behind the canvass, instead of working it, but, though difficult to do well, it is far preferable to work it, and, if the shades are carefully chosen, so as to avoid any hardness in blending the tints, the fair artiste will most probably succeed in forming a beautiful picture. The face is another great difficulty; the shades must be very close, while those of

the drapery, on the contrary, are to be distinct. Frequently the face, hands, and neck are worked in tent stitch, while the hair and drapery give much effect to the flesh by being done in cross stitch. French canvass is often used instead of white silk canvass, which it imitates very successfully when lined with white satin.

#### CROSS STITCH.

Any sized canvass is proper for this work, either fine or coarse; frame it as directed for tent stitch. The same rules for working the pattern and choosing the shades are to be observed. The stitch is worked by bringing the wool up on the left and passing it down to the right, thus crossing the whole half of the stitch; one part is now done, finish by recrossing it the contrary way. Finish each one as you go along, and ground backwards and forwards. Straight cross stitch is worked by passing over two threads upwards, then two in direct lines sideways, instead of across, as in the former stitch.

#### GOBELIN STITCH.

This stitch is worked over two threads of the canvass in height, and one in width; if, however, a Berlin pattern is to be copied, two stitches in breadth must be taken. Fine canvass looks the best in gobelin stitch, and though any pattern may be

worked, still it is better to have those that are drawn on it in preference to following a Berlin pattern. Cross, tent, and gobelin stitches are those usually chosen for large pieces of work.

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## TAPESTRY ON CLOTH.

Many ladies who dislike the trouble of grounding, work the patterns in tent or cross stitch upon cloth, and then draw out the threads. Some persons stretch the cloth in the frame, and sew the canvass upon it all round, but it is better to stretch *both* as follows:—Cut the cloth a little smaller than the canvass, as it will expand more; turn in the edges, and sew them to the canvass; you will thus be enabled to stretch them evenly together. Cloth, being very thick, must have paper or wadding rolled with it round the poles, for the end bits, being turned in, will make the middle of the cloth less firm than the outer edges, which would render it unpleasant or difficult to work. When only small pieces of cloth or canvass are to be worked, Holland or linen may be stretched in the frame, and the cloth and canvass being tacked firmly to it will be ready for working. Berlin patterns are those usually followed, and some ladies, when the pattern is finished, draw out the threads, but it is much better to *cut away* the canvass with sharp-pointed

scissars, close round the pattern ; the threads being thus left in make the work firmer, and the stitches are not injured by being pulled. The cloth should be slightly damped before framing it, to take off the shining appearance.

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## CROCHET.

Although our country everywhere is fil'd  
With ladies, and with gentlewomen, skil'd  
In this rare art, yet here they may discern  
Some things to teach them, if they list to learne.

TAYLOR.

Work done with the crochet needle has been long known and practised under the name of tambour ; a steel needle was then usually used, and with it patterns were embroidered upon muslin, leno and net, with white thread or cotton. Within a few years, however, this work has assumed a new form, and under the name of crochet work, lambs' wool, silks, gold thread, and cotton, are formed into a variety of useful and ornamental articles. Patterns the most elaborate may be imitated in every shade and tint, and bags, slippers, shawls, table covers, cushions, in short every thing that knitting needles can perform, the crochet also can effect.

Steel and ivory needles are both used for large works with thick silk or lambs' wool, the latter are

perhaps preferable; the plain stitch is very easy to execute. Make a loop on a piece of lambs' wool or silk, according as your work is to be; then draw another loop through the first, and so on till you have a chain of the length you require for the foundation of the article you are about to begin. When this is done, put the crochet needle through the last loop (taking care not to split the wool), catch the wool underneath and draw it through, continue in the same manner till all the loops are worked up, then turn the work and go back on the other side. If you wish your crochet to go round and round, you must join the two ends of the foundation by passing the needle through the last loop and then through the first one, and draw the wool through both, then work on as before. There are various other stitches for this work, but the chain stitch is always used for the foundation of every article.

## DOUBLE CROCHET.

Keep the last *loop on* your needle, pass the needle through the next loop, and draw the lambs' wool through both. You will now have one loop on the needle, take up the next and draw the wool through.

## OPEN CROCHET.

Having made your foundation, work a stitch plain, then put the wool round the needle, and pass

the latter through the loop and draw up the wool, three stitches are now on the needle, draw the wool through two of them, you have now two left, draw the wool through these two, you have now one stitch, make it a plain stitch, put the wool round the needle, bring it through the third loop, you have now three stitches, proceed as before.

## DOUBLE OPEN CROCHET.

The same, only omit the single stitch and make the two long stitches together, by putting the needle through the following loop without making a stitch. You will now have two long stitches and an open one in succession.

## TREBLE OPEN CROCHET.

This is worked exactly like the other, only it has three long stitches instead of two before each plain stitch. If beads are to be introduced, thread them on the silk, and pass one on the middle of each of the three long stitches.

## THICK DOUBLE CROCHET.

Take both meshes of the crochet chain, instead of only the upper one as is usual in the plain stitch. This makes a very thick kind of work fit for the soles of shoes or for muffs, or any article where very great thickness is requisite.

## ELASTIC CROCHET.

Work a row as in plain stitch, the next row instead of the upper, take the under side of the chain.

## OPEN WORK CROCHET.

This stitch rather resembles netting, make your foundation, then crochet seven stitches, crochet the last in the seventh loop of the foundation. When you come to the next row, make seven, and crochet the last into the middle stitch of the loose chain.

## SILVER THREAD AND SILK PURSE.

Begin on a foundation of eight stitches in silver, join the ends together in the next round, increase one stitch in every alternate loop, by working two stitches in the 1st, 3d, 5th, and 7th. Continue to increase every row in the same manner till you have ninety-six stitches, when you must join on some pink or blue silk of the same thickness as the silver thread; this done, work two stitches in pink and six in silver for one round; then three pink, five silver, for a round; four pink, four silver, for a round; five pink, three silver, for a round; six pink, two silver, for a round; seven pink, one silver, for a round; then six rounds in pink silk without silver. After these, reverse the points by working one silver and seven pink stitches, increasing the silver as above every round till all the silk stitches are

worked up; then crochet three silver rounds, and decrease the silver stitches while you increase the silk, finish with six or eight rounds of silk. This makes a pretty small sovereign purse.

#### PLAIN PURSE.

If for a long purse make a chain of about a hundred and fifty stitches, work four plain rows in dark green, then four of another shade, and so on till you think half the purse is done, then take a light shade of brown crochet, four rows, four more in a second shade, and so on to the darkest.

#### LONG PURSE IN SILK AND BEADS.

Make a foundation of a hundred and twenty-six stitches; thread small gold beads on the green silk of which it is made; join the chain so as to work round and round. Begin without beads, make a chain of seven stitches, work one stitch in the seventh loop of the foundation, make seven, work one, and so on for four rounds, each round make your plain stitch come in the centre of the seventh made in the former round, this will resemble netting. In the fifth round, make the chain of seven stitches, when you come to the single plain stitch, slip a bead down close to the last stitch, bring the silk *in front*, and insert your needle from the back of the stitch, drawing the silk through the back. If the bead stitches are not worked in this manner, they will be at the back of the stitch instead of the front. This

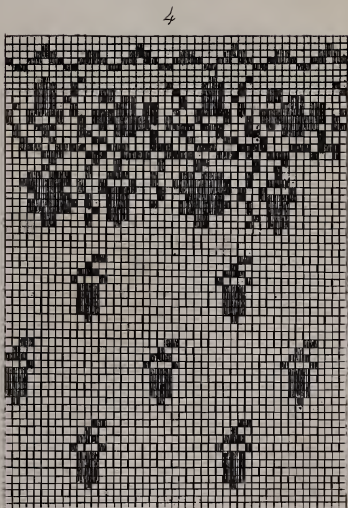
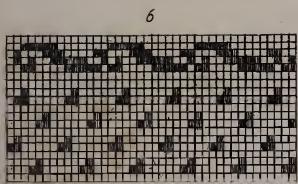
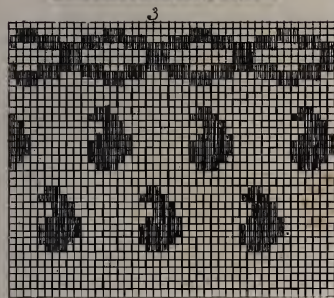
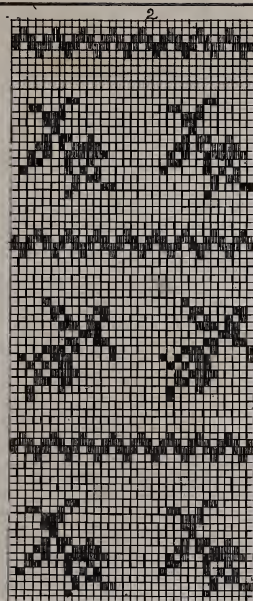
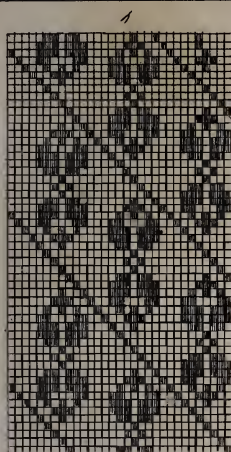
will fix a bead upon every plain stitch of the net work. When you have done about eighteen rounds thus, work backwards and forwards for the opening, only putting a bead on the three first and three last meshes of the net, this will make it less clumsy, continue for eighteen rows, then work the other end as the first round and round.

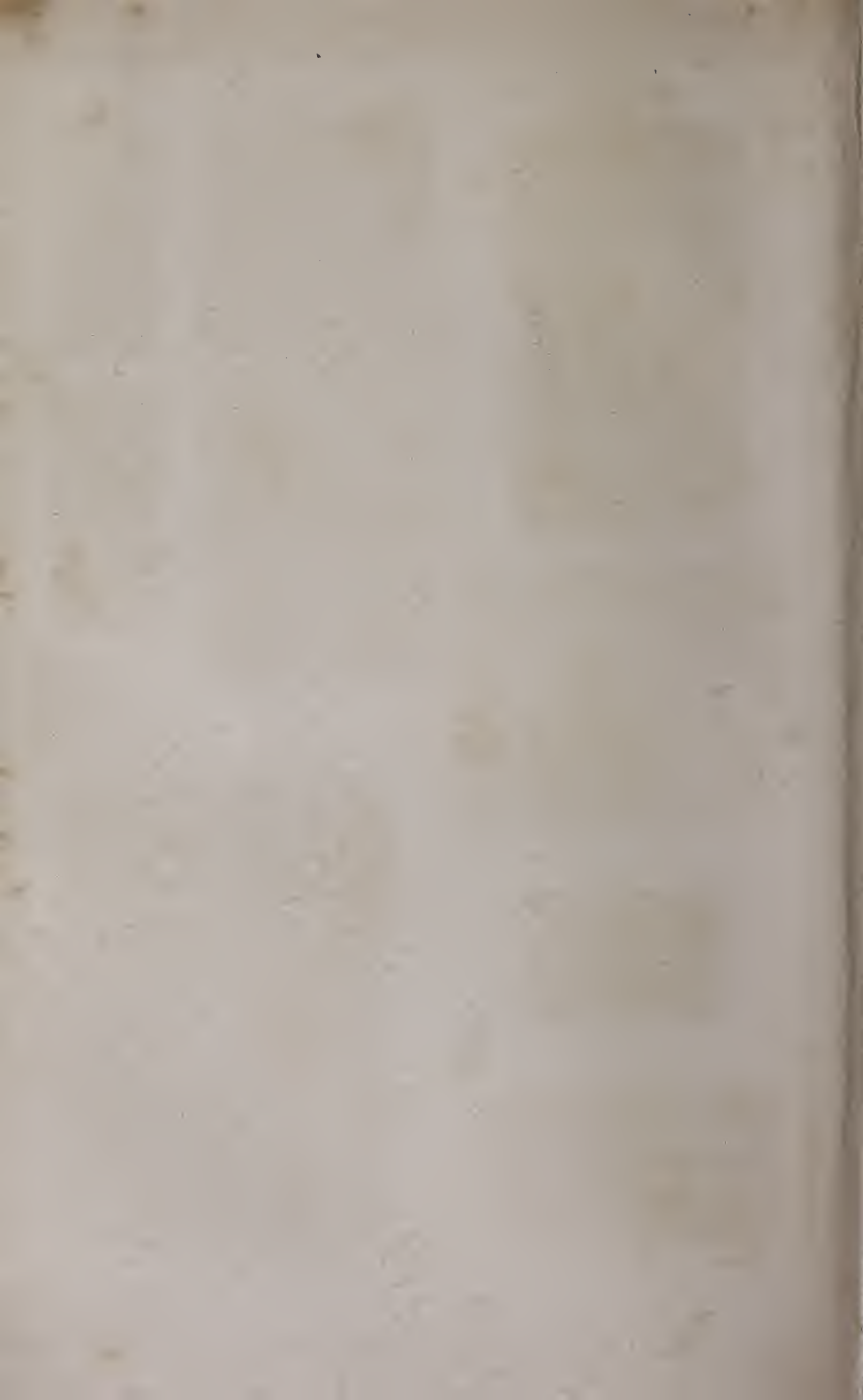
#### PURSE IN PLAIN AND OPEN CROCHET.

Make a foundation of a hundred and twenty stitches, and work in *rows*. Begin with a row of open stitch in black silk, then two rows of the plain stitch in gold colour and blue, making two stitches of each alternately; then an open row of black, two rows plain stitch, alternately three stitches of gold and blue, and so on.

#### STAR PATTERN PURSE.

Begin with eight stitches, join the ends and work a plain round. If beads are to form the pattern, thread them on the silk before beginning the foundation. Work one plain round, in the third every alternate loop is a seam stitch, made by passing the needle under both loops of the chain and working two stitches into each, this is to be repeated every round in the same place. In the next round every plain stitch must have a bead slipped upon it, the bead stitches will increase gradually, the seam stitches always appearing in lines of silk. When six, or for a small purse, five circles are thus formed, diminish a bead in every round, till you have only





one left, then work as many rounds in silk as will make the purse deep enough; or dot it over with stars each formed of three beads like the pattern No. 6, Plate III.

## PURPLE AND GOLD PURSE.

Use fine netting silk and gold thread, make a chain of eight stitches in silk, and in the second round increase eight, in each succeeding one till you have forty stitches; then work one round, three silk, one gold, and so on. In every alternate round increase a gold stitch in each palm, always working three silk stitches between each. When the palms have seven stitches across, diminish two gold stitches in each till you have only one left. Then work several rounds in silk, following the pattern No. 7.

## OPEN WORK, GOLD, SILVER, AND SILK PURSE.

This purse requires two reels of fine silver, and two of fine gold thread, also a skein of fine rich blue netting silk. Make a foundation of a hundred and fifty stitches, and work in rows in the single stitch; second row, five plain stitches, a chain of five stitches, five plain, five chain, and so on, for this row ending with five plain; third row, work four plain, five chain, five plain, five chain, and so on, at the end of this row you will have *six* plain stitches; fourth row, work seven plain, five chain, five plain, five chain, &c. &c., and at the end there will be *three* plain; fifth row, work two plain, five chain, five plain, &c. &c., when you come to the last chain stitches you will

find nine plain stitches, work *five* plain, a chain of *three* and the last *one* plain; sixth row, two plain, three chain, five plain, five chain, &c. &c. These rows should be done in silk, then the same number in silver, making them slant the reverse way, slant the lines back in gold, then in blue, and so on, finishing with the pattern in silk.

#### BOYS' CROCHET CASQUET.—PLATE VI., NO. 7.

Make a foundation of eight stitches in black, in the second round increase a stitch between each, work one plain round, increase eight in the next round, then eight more in the fifth. You will now have thirty-two stitches. Join on some blue and some white wool, and cut off the black. Work one stitch in white, three in blue, and so on for one round. Always work the white stitch in the same place, and increase one blue every round in each star till you have fourteen blue stitches. Join the black; make one stitch in it, one white, twelve blue, and so on, making an additional stitch in every division of black, also working one into the blue till your star ends with a white stitch; continue your black rounds, always increasing stitches to keep it flat till large enough. Then decrease to the size of the head, and work a band. The colours are passed inside, and the stitch is double crochet.

#### HALF SQUARE SHAWL.

Begin with three stitches. Double crochet; work to the end of the row, cut off the lambs' wool, and

begin again at the commencement, increasing a stitch each time by working two stitches into the first one. This will make the shawl enlarge on one side. Continue the same throughout. Stripes of colours in shades look well, as, for instance, six shades of green (one row of each), six of pink, six of grey, and repeat them till the shawl is large enough. The fringe may either be left or added afterwards.

## ANOTHER SHAWL.

Proceed as above, but use chené wool, and six thread fleecy, one ounce of each. Begin with gold colour and white, then one row of plain white (this plain white must be repeated between each coloured row); then lilac and white, scarlet and white, green and white, rose colour and white, shaded brown, shaded scarlet, blue and white, yellow and white, in all eighteen rows. This is the light stripe, and may be continued all through, or alternately with the following: a row of black (to be repeated between each coloured row), lilac and white, scarlet and white, green and white, rose colour and white, shaded brown, blue and white, shaded scarlet, yellow and white.

## FRINGE FOR THE ABOVE.

As each row is worked, leave three inches of the wool at the end, and when the shawl is finished knot six or seven of them together. For the other side, pass lengths of wool through each loop of the work, and knot them to correspond. The knitted

fringe No. 1 is also very good for shawls, &c., as it can be made in shades to suit the stripes, and the heading may be knitted of the colour that sets off the work to the most advantage.

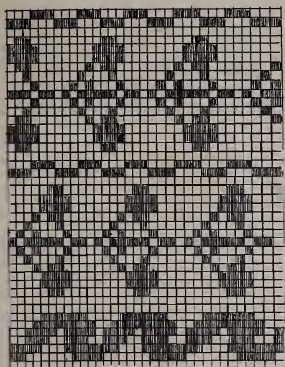
#### A BRIDAL BAG.

Use white purse silk for the ground, and green silk and gold thread for the acorn pattern, No. 4; Plate III.; four skeins of silk and two reels of gold thread will be required. Use double crochet, make a chain in white the length you think sufficient to form the width of the bag. Work the edge pattern in gold, the leaves and stalks in green silk, and the acorns in gold. When the border is finished, work four rounds in white silk, then crochet the acorns in gold; this pattern is very beautiful. When the bag is deep enough, work a round piece for the bottom, beginning with eight stitches in white, and following the directions given for the star pattern purse; the pattern should be worked in gold upon the white ground. When done, sew it upon a piece of card-board, and draw the bag in to fit it. Conceal the stitches with a narrow cord.

#### BAG IN VARIOUS COLOURS.

This bag looks very handsome on a black ground with coloured palms; follow pattern 3. The border should be worked in five shades of gold colour. The first row of palms alternately crimson and green, the second row blue and white, the third row lilac and buff. The whole double crochet.

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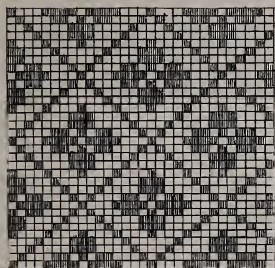
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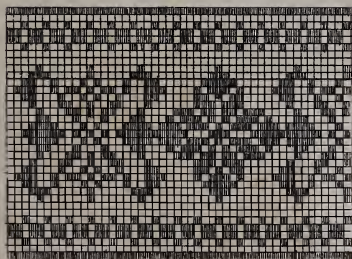
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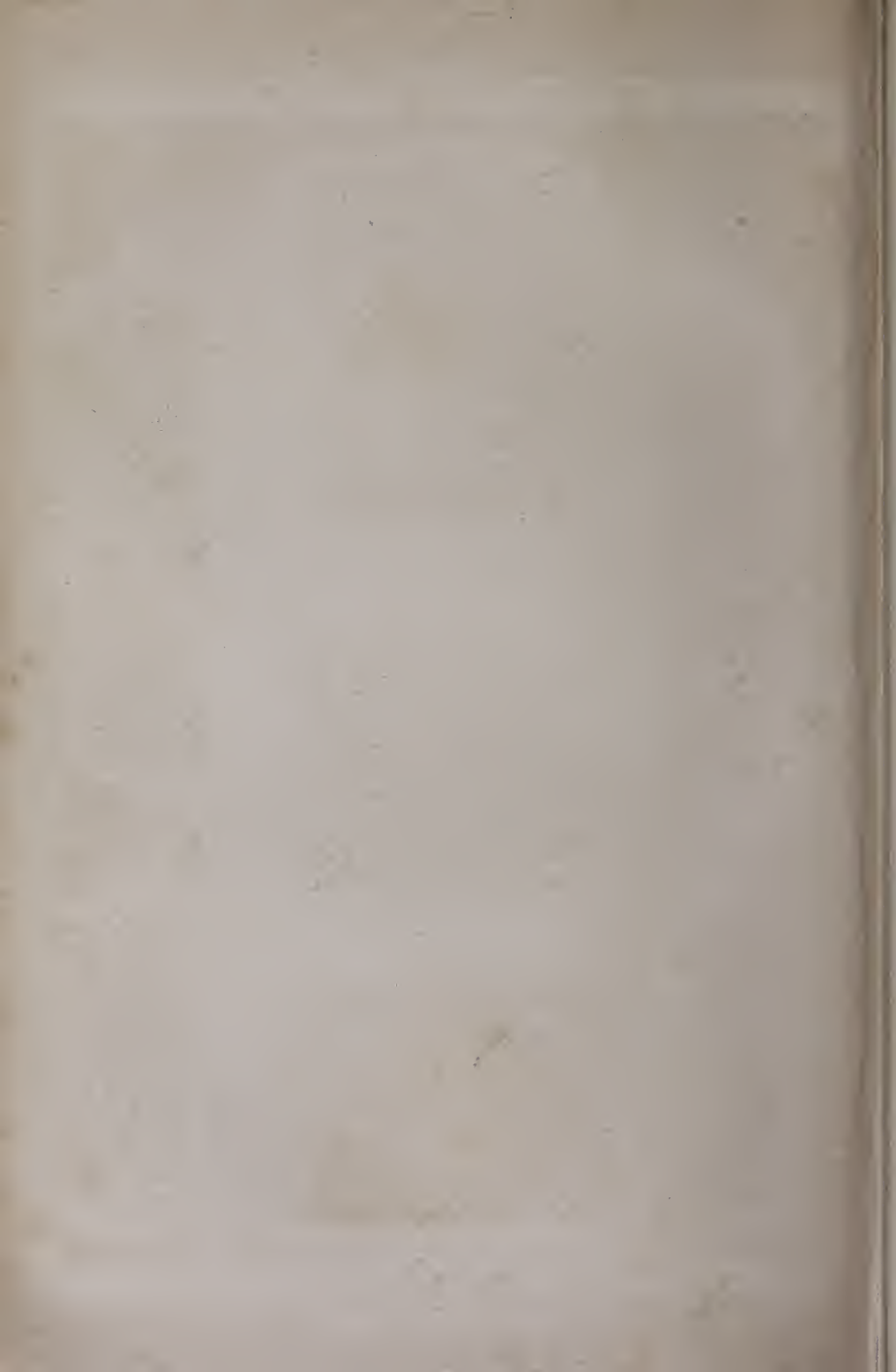


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## BAG IN CHENILLE.

Begin with ten stitches ; work in double crochet. Increase two stitches in every other loop in the second round, by putting the needle under both ridges of the chain, and making two stitches thus, while the plain stitch between is worked as usual. This increasing stitch is termed a seam stitch, and whenever extra loops are required they must be made in the same place, one over the other. Continue increasing ten stitches in every round till you have done sufficient to make the bottom of the bag ; then work on without increasing till the sides are deep enough. The colour for the bottom should be a rich blue, and the sides several shades of the same.

## SLIPPER IN CROCHET.

Procure a paper pattern of the size, and begin with the toe, working one of the patterns, Plate IV., No. 10, 13, or 15, in stripes, making the ground of each different. No. 15 looks particularly well. Work in double crochet. Make a chain the depth of the instep in black (this row forms the line of division of every stripe); begin always at the same place, and pass the colours underneath as directed. The middle stripe of the foot should be a white ground, the pattern lilac and green ; second stripe blue, pattern in scarlet and brown ; third, claret ground, pattern white and green. Measure by the paper pattern, when half the toe is done, repeat the

stripes for the other side; then repeat the same colours for the sides, and decrease one stitch on each side to form the sides of the foot. The sole may be done in double crochet and sewn in.

## ANOTHER SLIPPER.

Pattern 5, Plate III., looks very well; the ground should be black, the small stars all gold colour, and the large ones all different in stripes. If for a lady, a white ground looks pretty; use crochet silk or German lambs' wool. You may work it as directed above, or else make a chain across the end of the toe about eighteen stitches for a lady's or twenty-four for a gentleman's slipper. Always begin again at the same end of the row, and increase a stitch at the beginning and end of each, till you have from seventy to eighty stitches. Leave *twenty-eight stitches* in the *middle*, and work those on one side till the piece is long enough to join those left on the opposite side. Take care to make the colours correspond exactly. The stars on the middle of the instep should be white, then blue on each side, then scarlets, greens, lilacs, buffs. If you wish to add a sole yourself, make it in the thick double crochet, working backwards and forwards. It is advisable to have a paper pattern of the slipper to measure by.

## CHAUFFERETTE.

These are very handsome worked in stripes of different colours in four thread fleecy. If stripes are preferred, take the pattern No. 11, and having a paper

the size of the front piece work the stripes across as follows, in double crochet, always beginning at the same end. A dividing line in black. First pattern : buff ground, with three rows each of three shades of blue. The small pattern between each being black, cut short lengths and pass them in. Second stripe after the black line, scarlet ground, pattern in three shades of rich green. Third, lilac, three shades of grey ; fourth, blue, three shades of gold colour. When enough is done for the top, cut a paper pattern for the sides ; you will have to begin with sufficient stitches to reach round the top, and add a stitch at the beginning and end of every row till long enough ; the stripes must go round instead of across. Several of the other patterns also look well when the colours are judiciously chosen. Knit a lining for the Chaufferette in white eight thread fleecy in the double stitch, or the Brioche stitch ; then sew the pieces firmly together, put a strong foundation between the crochet and the knitting, and two thicknesses of wadding ; the bottom must be leather or cloth. The join of the top and side pieces should be concealed by a knitted cord, and the top trimmed either with a thick fringe made as directed for the knitted mats, in long stripes of various colours to correspond with the work, or else knitted in imitation of chincilla or ermine.

## TABLE COVERS.

These are usually worked in six or eight thread fleecy, with a large steel or ivory needle ; always cut

off the wool at the end of every row, leaving a piece of three or four inches for the fringe, and begin again at the beginning. The stitch for sofa cushions, table covers, pillows, and carriage wrappers, is always double crochet. When you begin a row, work two stitches every three or four rows into the same stitch, to keep the edge even. All the colours are *passed*, except when a short length is required : join them at the beginning of the row, or else leave three inches of each colour for the fringe. As this work is heavy, separate stripes may be done, and then sewn together at the black or dividing lines. When finished, loop lengths of wool through each stitch of the two ends. No lining is required.

Patterns 1, 2, 9, and 14, all look well : if we describe No. 9, the rest will easily be followed. Make a chain in black the length of the table cover, work the two lines of three stitches each in black ; the ground of the first stripe is pale blue after the plain line. Work the pattern in claret, orange, and white, thus : first row, two claret ; second, four claret ; third, four claret ; fourth, two claret, one orange ; fifth, one claret, one orange ; sixth, one claret, one white, one orange ; seventh, two claret, five white, one orange ; and so on, making the other side of the flower to correspond. The colours for the second stripe are, the ground a rich drab, pattern scarlet, purple, and green : third stripe, maroon, pattern, white, lilac, pale yellow. The stripes may be repeated, or varied according to taste : and when

all are finished and joined together, the work should be damped and pressed.

#### AN EASY TABLE COVER.

Some ladies may not like the trouble of working a pattern in crochet ; a very handsome table cover may be made in stripes as follows ; it has a very Turkish appearance and is quickly done :—Procure eight shades of rose, lilac, green, blue, scarlet, and yellow, six thread fleecy ; also black and white. Make your chain in black, work double crochet. After the black row, work two rows of white, then one of black again. This stripe of four rows is to be repeated between each of the coloured stripes. Take the lightest shade of scarlet, work a row of each shade to the darkest, then back to the lightest ; work your dividing stripe, then take the gold colour ; begin with the darkest shade, work to the lightest, then back to the darkest, and continue all through, reversing the stripes. Remember always to make the edge stitch. A baby's quilt looks very well in the same pattern, only fewer shades should be used to make the stripes narrower.

#### A RUSSIAN CARRIAGE ENVELOPE.

This comfortable covering for an open carriage is equally applicable for crochet ; the pattern will be found in Plate VI., No. 8 : the whole folds up and goes into the chaufferette, forming a complete envelope for the feet, knees, and hands, in one. Work it in any of the crochet patterns.

## A ROUND FOOT-STOOL, WITH A BORDER.

Begin with fourteen stitches in six thread fleecy ; in the second round increase one stitch between each, by means of the *seam stitch* ; this keeps the round quite flat. Increase in the same way every row, always keeping the seam stitch in the same place, by which you will enlarge every round gradually. When the piece is the proper size, damp and flatten it ; then work a border by taking another colour for the ground : work one round (do not increase any more), then follow the French pattern No. 14, Plate IV. The ground should be white, the outer stitches of the stars three shades of gold colour, and the inner ones blues, scarlets, and greens. If preferred, this border may be worked separately, and sewn on afterwards.

## GENTLEMAN'S TRAVELLING CAP.

Commence with fourteen stitches, and work one row plain, then increase by means of the usual seam stitch. Crimson and black looks well, or deep violet and green. Begin with the crimson, work the two first rows with it, then join on the black ; work the plain stitches in the latter colour, the seamed ones in the former, this will make a black star ; when the star is large enough increase the crimson stitches every row and decrease the black ; when the round is about six inches in diameter, continue plain rounds of crimson, only enlarging sufficiently to make it fit the head. A few stitches of

gold twist are a great improvement. A tassel must be added at the top.

#### WATCH CHAINS.

Begin with five stitches in double crochet. Work one stitch through the back of the second, work the other three plain. By continuing this back stitch the chain will twist.

#### BEAD CHAIN.

Thread your beads on the silk and work in single crochet. Begin with seven stitches, pass down a bead after every stitch.

#### WAISTCOATS.

These should be worked in German wool in the double stitch. Stripes look well, or an easy pattern as follows:—Take a deep rich blue for the ground, and copy the spots in No. 6 in black and scarlet, making the two stitches in the latter the third or middle stitch in the former. A paper pattern being procured for the size of the waistcoat, work by it, increasing and diminishing to follow the shape.

#### CROCHET TERMS.

*To make a stitch*; this is to form one stitch of a chain before the first and after the last stitch.

*Seam or dividing stitch*.—To make this put the needle through *both* the loops of the chain, and work two stitches in the same place. These stitches form a raised line, and should be kept exactly

over each other. They are used for wool and silk only.

*To increase.*—Where the seam stitch is not used, work two plain stitches in the same loop.

*To decrease.*—Take two stitches together, and make them into one.

*To work patterns.*—It requires some care and attention to make the colours exactly follow the pattern. Suppose you are working the palms in No. 3, you will observe there are twelve plain stitches of grounding (say white), then two stitches in gold for the beginning of the palm. Work *eleven* stitches of the white, and only *half* the twelfth stitch; draw the gold wool through the last part, work *one* stitch of the gold, and half the second stitch, draw the white through. This must be attended to in whatever pattern is worked, or it will appear crooked. When properly followed it is called true stitch, and adds greatly to the beauty and delicacy of the work.

*To pass the wools or silks.*—In double crochet the material is not to be passed loosely at the back, as in knitting, for if many colours are required they would look untidy and destroy the firmness of the work, but they must be *worked in* as follows:—Lay the wools that are not wanted along the first finger of the left hand, put the needle as usual into the stitch, draw the wool through, leaving the other colours at the *top*, then pass your needle *over* the wools, and finish your stitch. By this means the wool will lay in the middle of the stitch, and,

besides being concealed, will add to the firmness of the work.

*To pass short lengths.*—Where only two or three stitches of any particular colour are required, at long distances from each other, a short length may be worked in, and the two ends be carefully run in afterwards with a worsted needle.

*To fasten off.*—Draw the wool through the last stitch.

*To fasten on.*—Crochet a few stitches with both wools, or work in the new colour.

*To run in the ends.*—Thread the wool into a worsted needle, and pass it through the back of the work. You may, however, tie the ends and cut them off.

*To begin a row.*—Make your first stitch, then take the short end of the wool and draw it through.

*To keep the work straight.*—In working square pieces, stripes, or rounds, where you turn and go back the contrary way, an additional stitch is always to be made at the commencement of every row, thus :—Draw a loop through the first stitch, as usual, then draw a second through the one just made, and this second one you must consider the first of the row. If this is not done, the work will be uneven and crooked.

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When table covers are worked in six thread fleecy, about half a yard of wool makes from sixty to seventy stitches ; the length of the chain or

foundation, of course, must depend upon the size of the table. Hamburg wool is often preferred, as being more silky than fleecy; it is particularly applicable for cushions.

A long purse in very fine silk requires from 160 to 180 stitches, if the silk is coarse 100 or 110 will be sufficient; the latter number is usually employed for a round purse. When a purse is begun from the bottom, gradually enlarging upwards, commence with fourteen stitches, and increase the same number in every round, keeping the additional stitches one over the other.

A bag in thick metau or crochet silk requires about 150 stitches; for a bag that is to be begun from the bottom, make a chain of fourteen stitches, and increase as usual; if the silk is very thick, a chain of six stitches will be sufficient.

Slippers should be worked in German lambs' wool, or in silk; travelling bags, carriage wrappers, and mats, in six or eight thread fleecy.

Greek and travelling caps are worked in chenille or thick silk; begin with eight stitches. Pen-wipers and round mats are increased in every round by means of the seam stitch.

When a purse is finished, stretch and damp it, to make all the stitches pull quite even.

## NETTING.

“ Here Practice and Invention may be free,  
And as a squirrel skips from tree to tree,  
So maids may (from their mistresse, or their mother)  
Learne to leave one worke, and to learne another,  
For here they may make choice of which is which,  
And skip from worke to worke, from stitch to stitch,  
Until, in time, delightfull practice shall  
(With profit) make them perfect in them all.”

TAYLOR.

Netting is of far more ancient date than its sister employment of knitting. The Egyptians were celebrated for their wonderful skill in this art, and specimens of their talent and ingenuity in netting are still preserved in the Museum at Berlin; they are said to be 3,000 years old, and the needles with which they were worked greatly resemble those now used. Pliny mentions nets of flax made by the Egyptians which were so fine, delicate, and flexible in their texture that they would pass through a ring. He also adds that the strings of which they were made were each composed of “ 150 threads.” Even this, however, becomes no longer wonderful when compared with the corslet presented by a king of Egypt to the Rhodians; it was of linen, and Pliny informs us each thread contained 365 fibres!

Netting, though perhaps not so much in fashion as knitting, is a very elegant and useful employment; an infinite variety of beautiful articles may be formed by it, and lambs’ wools, thread, silks, and fine cord are all used; beads also may be intro-

duced with great effect. In the villages inhabited by fishermen, netting is the constant occupation of both men and women, and even the blind find it an easy and amusing employment.

The needles and meshes used in this work are of various sizes ; the needle holds the thread of which the loop is to be formed, while the mesh or pin regulates the size. The thread must be evenly wound upon the needle, taking care not to put more than the size of the mesh will allow to pass through easily. For any large work, such as a netted curtain or shawl, ivory meshes are usually used, but for smaller articles steel are preferable. The same may be said of the mesh or pin,—some are flat, of bone or ivory, others round, of steel, and these latter may be measured by the same gauge as the knitting needles ; and when the size of the mesh a pin is marked by a No. it will be easy to determine the size by trying it in the knitting-gauge, Plate VI., No. 1.

To begin netting, or make a foundation, fill your needle, then take a long loop of thick netting-silk, fasten it to a lead pin-cushion ; take the mesh in the left hand. Fasten the thread in the needle to the loop of silk, hold the mesh close to the knot, the thread laying on the *upper side*. Take the needle in the right hand, and pass it round and under the left hand so as to form a loop ; lay the thread under the thumb of that hand, which must hold it *upon* the mesh ; pass the thread again round so as to form a second loop, then put the needle through the first loop and also through the loop of silk ; let the

second loop slip off the fingers, but keep the other tight over the little finger till you draw the stitch even with the mesh, then slip it off, tighten the thread, and the stitch will be formed. All netting is done in the same manner, but at first some difficulty will be experienced in pulling the loops quite even; this stitch should, therefore, be practised on any common material, till the learner makes all the rows even and firm. Continue to net as many loops as you require into the loop of silk, slipping them off the mesh when it is too full. When you have sufficient, turn back and net a row into those first made.

ROUND NETTING.—PLATE V., NO. 1.

This netting, instead of forming the shape of a diamond, like the stitch explained above, appears to be six-sided. Put the silk just as you always do to form common netting, but instead of passing the needle *under* the mesh and *through* the loop, bringing it out *upwards*, pass it under the mesh between it and the first finger, then *downwards* through the loop, bringing the needle out in a *slanting direction over* the mesh.

HONEYCOMB STITCH.—NO. 2.

Net a row in the common netting stitch. In the next row net the second stitch, then the first, the fourth, then the third, and so on. Net the third row plain, the fourth like the second. In every alternate twisted row there will be a plain stitch at

the beginning of the row, which must be netted before beginning the twist. Another honeycomb is netted by taking the silk twice round the mesh in the second row, pass it once round the mesh, half twist the second stitch and net it, net the first plain, and so on alternately.

#### DOUBLE NETTING.

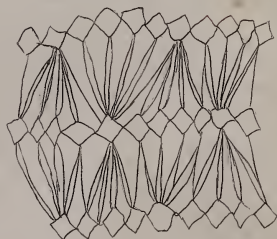
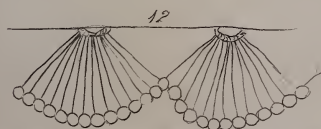
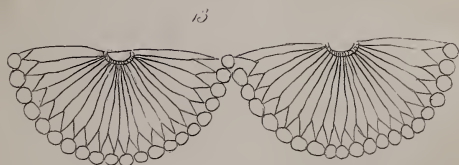
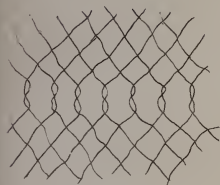
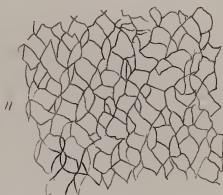
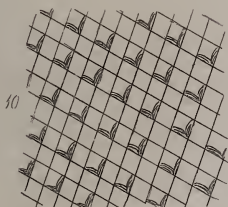
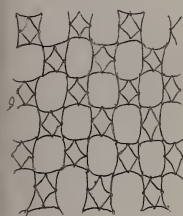
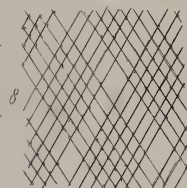
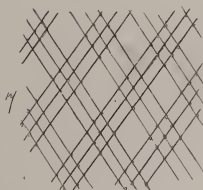
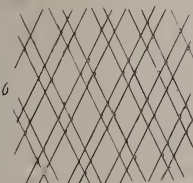
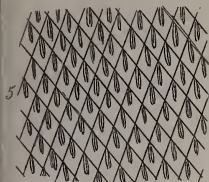
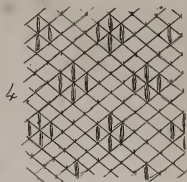
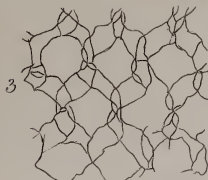
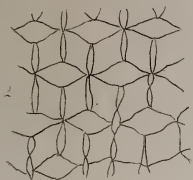
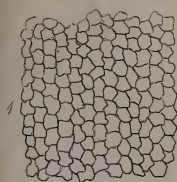
This must be done in two coloured silks, each wound on a separate needle; fasten the end of each to the foundation. Take up one needle, net a stitch; take the other, net the next, and so on alternately. Two silks that contrast well should be used.

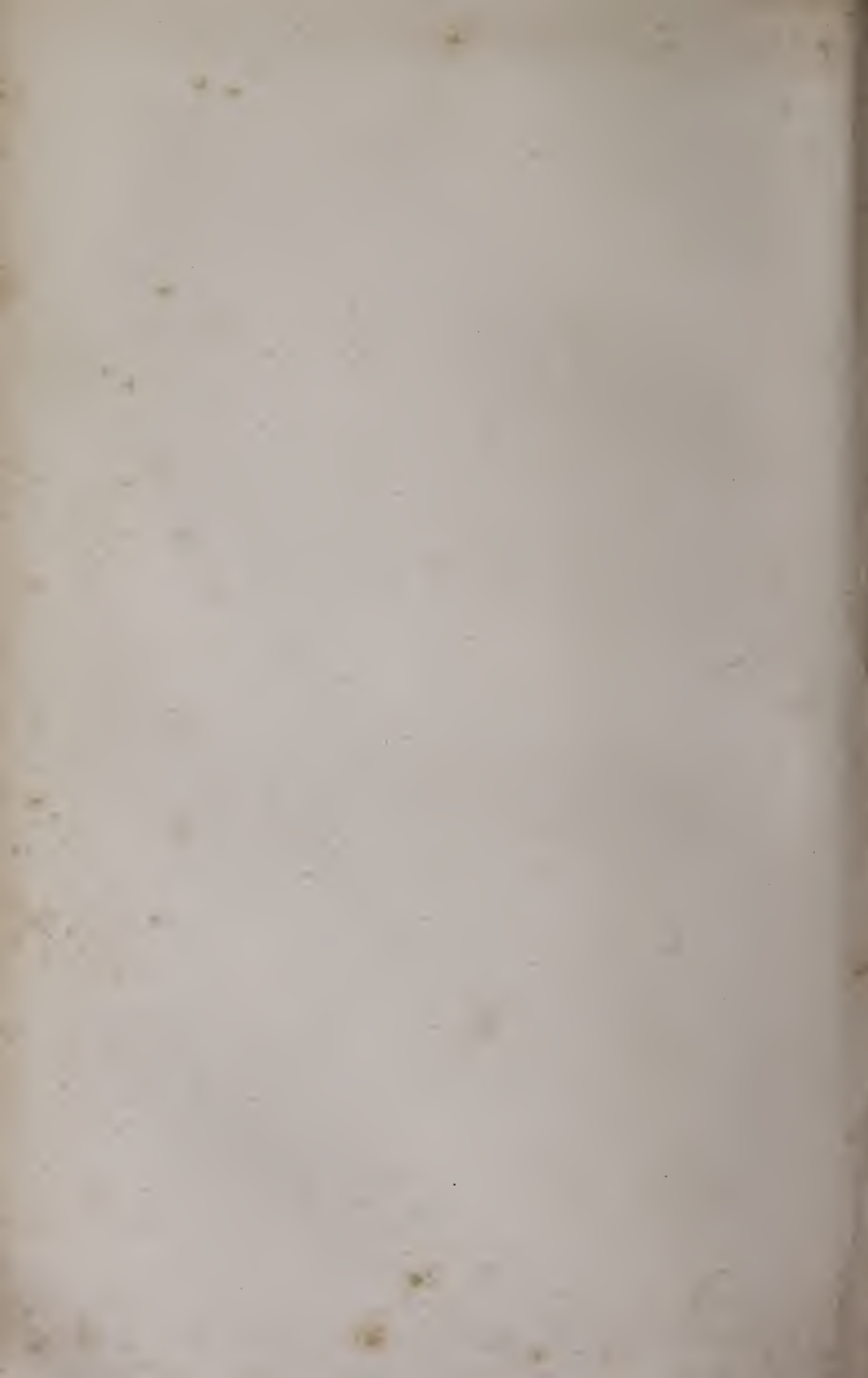
#### MALTESE NETTING.—NO. 3.

Two meshes are required,—a small one, and another double the size. Net a row with the small mesh, then one with the large pin. In the third row use the small mesh; draw the first long loop through the second and net it, then draw the second through the middle of the first and net it also. The next row is done with the large mesh, quite plain, the following one is like the third.

#### NETTING IN SPOTS.—NO. 4.

Net two plain rows. In the third row net seven stitches; pass the silk round the mesh, and the needle through below the knot in the second row (but without netting it), which is between the stitch just netted and the one next to be done. This loop





is not netted separately in the next row, or it would increase a stitch, but is taken up with the last of the seven stitches. If the spots are to be very distinct, pass the silk twice round the mesh and twice through the loop. In the next row net the double loops into one stitch by passing the needle through both.

DOTTED NETTING.—NO. 5.

Net a row on a steel pin of moderate size; in the second row net a stitch; take the finest netting pin you have, or a large sewing needle; do not draw out your mesh, but make one or two stitches in the same loop, using the needle as a mesh. These dots are left in the next row, and look very pretty; they may be arranged in patterns.

DIAMOND NETTING.—NO. 6.

In the first row net a stitch, then net the second by putting the thread twice over the mesh; continue the same to the end. When you slip off the loops, you will find a long and a short stitch alternately. In the next row you must net a long loop to meet the short one, and a short loop to meet the long one. This at first is not easy, as the long loop is larger than the mesh; you must, therefore, be careful how you draw the knot to make it firm and even. Third row like the first, fourth like the second.

TREBLE DIAMOND NETTING.—NO. 7.

Net three plain rows; in the fourth row work

the first stitch by putting it twice round the mesh ; net three plain stitches ; continue the long loop and the three plain to the end of the row.

5th row. Net a plain stitch in the long loop ; make a long stitch ;\* net two plain stitches. Repeat the same.

6th row. Net two plain stitches, make a long loop, net one plain stitch ; repeat.

7th row. Net three plain stitches, make a long loop.

#### QUINTUPLE DIAMOND NETTING.—NO. 8.

The foundation for this pattern must consist of an uneven number of stitches. Begin the second row by making a long loop (twice round the mesh), then net five stitches plain. In the second row net one plain stitch, then a long stitch to meet the first of the five short ones. You will now have two long stitches. Take out the mesh and net four plain stitches. Third row, begin like the second, and net three plain stitches. (Always remember to withdraw the mesh, or the plain stitches will be the length of the long ones.) Fourth, net one plain stitch, then a long loop twice round the mesh, then a long stitch ; take out the mesh and net two plain stitches ; withdraw the mesh again and net one stitch. Fifth, net two plain, then a long stitch ; take out the mesh, make a long loop ; take out the

\* A long stitch is the stitch netted after the long loop to meet the short one. A long loop is made by putting the silk twice over the mesh.

mesh, make two plain stitches. Sixth, net three plain stitches, then a long stitch, then two plain. Seventh, net three plain, make a long loop; net two plain. Eighth, net three plain, take out the mesh; net one plain, make a long stitch, take out the mesh; net one plain stitch. Ninth, net two plain, take out the mesh; net two plain, make a long stitch, take out the mesh; net one plain. Tenth, net two plain, take out the mesh; net two plain, net one plain, net one long stitch.

#### FRENCH NETTING.—NO. 9.

Cast on any even number of stitches.

1st row. Every alternate stitch must be a long one, made by passing the silk twice round the mesh.

2nd row. Net a plain stitch in the long loop, and a long stitch to meet the short one.

3rd row. Put the silk twice round the mesh, but instead of taking the loop as usual, draw it *through* the upper loop, net it off; you will then find that the second loop is also pulled upwards and forms a small ear, net it also, putting your silk only once round the mesh. Continue the same to the end. The second and third rows must now be repeated alternately.

#### LEAF PATTERN.—NO. 10.

Five stitches form this pattern, therefore make as many as you require.

Net a plain row. Second row, net three stitches

plain, then net four stitches into each of the two next, end the row with three plain stitches. Third row, take all the stitches increased on the two loops in the former row (which, with the stitch itself, will be nine) into one stitch, continue the same. Fourth, net quite plain. Fifth, net four in each of the two first stitches, then three plain. Sixth, as the third. Seventh, as the fourth.

FOND DE BERLIN.—NO. 11.

Net a plain row. Second row, instead of taking the stitch before you draw it through the upper one, net it; net the second stitch (without putting the silk round the mesh); this stitch being drawn upwards by the other will resemble a small ear. In the third row, make a long stitch to meet the short one, and net the other plain.

EDGINGS.—NO. 12.

First row, net one stitch for each scollop. Take a broad mesh, and net twelve stitches into each one in the second row; in the third and fourth, with a small mesh, net every stitch; fine thread should be used, and a flat and a round mesh.

NO. 13.

Count, as in the above edging, one stitch for each scollop; take a broad flat mesh, net twenty stitches into each; then with a small round mesh net a stitch into every one of the twenty; net two more plain rows.

## NO. 14.

Begin as before, and net twenty-two stitches into each loop. Take a small mesh, net each stitch plain. Take a mesh that is rather larger, and one as fine as a darning needle. Net a stitch with the large mesh, then into the same loop two with the small one. Continue the same for this row, then net three rows of plain netting, leaving the small stitches loose as directed for the dotted netting.

## LACE NETTING.

Net the length you wish. Second row, use a wider mesh, net five stitches into the first loop, pass over two loops, net five into the fourth, pass two, and continue to net five into every third stitch to the end of the row. Third and fourth row, net plain every stitch, then begin again at the second.

## TUFT NETTING.

Begin on a foundation that can be divided by eight, ten, or twelve; suppose the former. Net seven stitches plain, then net seven stitches into the eighth; continue the same for this row. Then net three rows by netting a stitch into every one. After this take the first seven stitches into one, and net the next seven plain.

## TUFT NETTING.

In every alternate row, and every second stitch, net four, five, or six extra stitches. In the next row

leave these loose stitches, and only net the number first arranged on your foundation.

#### NETTING IN SQUARES.

Take two coloured silks that contrast well, such as lilac and green; wind a sufficient quantity of each on two needles. Take the lilac needle, net seven stitches backwards and forwards for seven rows; join the green at the seventh stitch of the first lilac row, and net seven rows of seven stitches wide, passing the needle through the end loop of each lilac row. Repeat the same till you get to the end of the foundation. In the next row, reverse the colours.

#### NETTING IN POINTS.

Wind some brown and some blue silk upon two needles, net half way of the number of stitches on the foundation in blue; return: then net back to within three stitches of the end of the former row; return: and continue backwards and forwards, decreasing three stitches every alternate row till the point is long enough. Then take the other needle, begin at the opposite end and work the brown up to the blue, passing the needle through the last stitch to unite the colours; return: in the next row increase three stitches and return; continue the same till the point is formed.

#### OPEN NETTING.—NO. 15.

Net two rows on a pin (No. 12); in the third row

use a mesh an inch wide. Net five stitches into the first loop, then five plain stitches, and so on alternately; in the next row net the five plain stitches into one, and net the other five plain. This is very pretty for caps or frills.

## BEAD NETTING.

Any of the simple crochet patterns may be netted with beads. When you have done as many plain rows as are required, thread a long darning needle with as much of the netting silk as will do one row, thread a bead upon this, net the stitch as usual, leaving the bead on the mesh, pass the needle (which is used instead of the netting needle) under the mesh through the bead, then again under the mesh, this will draw up the bead and fasten it on the knot.

## NETTED GLOVES.

Begin with fifty stitches on a steel mesh (No. 12). Use fine silk or thread; net backwards and forwards for eight rows, then net one row of long loops by putting the silk twice round the mesh for every stitch. Join the netting, and work round and round for six rounds; then begin the thumb by netting two stitches into one loop, net one plain stitch, then two into the next. Every alternate round net an extra stitch *before* and *after* those now made. As it is difficult to remember where these additional stitches should be made, mark the two first with a bit of silk, and then you will easily see the slanting direction in which the others should be made.

When you have twenty extra stitches, net one round; then take the twenty thumb stitches, increase two or three where you make the join, to give room, then net round and round, decreasing the three stitches gradually for three rounds. Net till the thumb is long enough, then sew up the end. Fasten your silk on to the join of the thumb, increase four stitches; net five rounds; in the sixth, net two stitches of the four into one; net twelve rounds, sixteen stitches are the number for the first finger, fifteen for the second, fourteen for the third, and twelve for the fourth; always increase two stitches (by netting two into one twice over) at the bottom of the finished fingers to give room.

#### GENTLEMEN'S GLOVES.

Begin with eighty-six stitches; net six plain and one open round; twenty-eight rounds to the thumb. Increase three and net back for twenty stitches; join these and net round and round till long enough, about thirty-three rounds. Fasten your thread at the bottom of the thumb, and net about twenty-six rounds, you have now sixty-nine stitches; take seventeen, increase three, and net them round and round till long enough. This makes the first finger; for the second, increase one at the bottom of the last, and take up ten from each side, these twenty-one form the finger. For the third, increase one, and take eight stitches from each side, net these seventeen round and round; for the fourth finger, increase one, and net those left, sixteen, till long

enough. Make a fringe round the wrist with a broad mesh, netting three stitches into the first loop and two into the second, repeat these alternately to the end.

## NETTED MITTS.

Take a steel mesh (No. 10), and fine black silk. Begin with fifty stitches. Net six rows backwards and forwards, then net one row with the silk twice round the mesh (this is for the ribbon). Net six more round and round, and increase for the thumb exactly as directed for the glove. When the thumb is nearly long enough, finish by taking a larger mesh, and net two stitches into each alternate loop; in the following round take the small mesh, and net two stitches together in every other stitch, finish with a plain round. The top of the hand should be done the same; run a black ribbon through the long loops at the wrist, tie it in a bow at the middle of the hand, and fasten a loop and button in the inside, to make it fit. Then take some silk doubled, and make a pattern up the back of the hand by running it in and out of the stitches. Finish the wrist with a fringe like the glove.

## HONEYCOMB MITTENS.

Take either of the honeycomb or the Maltese patterns. Cast on fifty-nine stitches; net round and round after the wrist is finished, but always take care to increase for the thumb in the row that has the long loops.

## MITTENS IN SILK AND WOOL.

These are very pretty and warm for winter; white German wool and blue or pink silk look well. A steel mesh (No. 12) and an ivory mesh half an inch deep are required. Wind the silk and the wool on separate needles. Begin on a foundation of seventy stitches; net a round in silk with the small mesh (this mesh is always used for the silk), then a round in wool with the large one; repeat the silk, then the wool. After this round, net two rounds of silk and one of wool alternately, till eighteen are done, then take fifteen stitches for the thumb, join them, and continue the same. When it is done finish the hand.

## NETTED CUFF.

Pink German wool and white silk, the two meshes used in the mitten. Net ninety-six stitches in each row. First and second rows silk, mesh small; third, large mesh and wool; fourth, small mesh, net two stitches in one with wool. Net sixteen rows alternately wool and silk. Net four rows in pale green wool, then two rows with the white silk and small mesh, and between each a row of shades of green wool.

## NETTED MITTS FOR CHILDREN.

These are netted like those already described, only netting as many stitches as are required for the size. They look well in silk and wool, alternate

rows of each on a large and small mesh. If a long mitten is required, when you have done the hand net upwards to the arm, increasing a stitch every other round to give room.

#### NETTED SHADED SHAWL.

This shawl is square and netted in shades of German wool. Begin with four stitches and an ivory mesh, and net four rounds in each shade. When the four first stitches are netted join the netting, and in the next round net two stitches into each, thus increasing to eight. In every row after this one, increase a stitch in every corner stitch, always in a slanting direction from the former round, thus increasing four stitches in each, these will form a kind of open work. When the shawl is large enough, net a border in a plain colour in any fancy stitch.

#### A NETTED HANDKERCHIEF.

Use the same mesh as above, and a foundation of seventy stitches; half the handkerchief should be done in white and pink wool, the other half in white and green, net forty rows of the two former thus; two rows of pink, three of white. When the forty are done, net three rows of green, two of white alternately, till forty more are done. When the handkerchief is doubled, the colours will cross each other. The fringe should be all white, take a large mesh and net four stitches into each loop all round.

## HALF HANDKERCHIEF.

Begin with three stitches on the same mesh as above, use rose coloured wool and black silk. Increase one stitch at the beginning of every row; net two rows of wool and one of silk alternately. Finish with a fringe to be made by netting three stitches of wool into each stitch, then one row of black. This handkerchief should be lined with silk or satin.

## DOUBLE NETTED SCARF.

Take two large needles, fill one with lilac wool, the other with green, also a mesh an inch wide and one half the size. The border should be shades of green and lilac. Make a foundation three hundred stitches wide. If you have six shades of each colour, begin with the darkest shade of green, net two rows on the large mesh, the next shade net four rows on the smaller, and so on alternately; when the green is done, begin with the lightest shade of lilac, and net in the same manner. Now net the middle of the scarf, take the middle shade of each colour and the large mesh, net one stitch in lilac, lay the needle down, net the next in green, then another in lilac, continue the same till you come to the other border which net as above, and finish with a deep fringe.

## ANOTHER SCARF.

Use Decca silk and two meshes, one half an inch wide, the other smaller. Take two hundred stitches,

net six rows with the small mesh, then thirty with the larger one. Repeat these five or six times till the scarf is long enough, then sew it up and put tassels at the ends.

## OPERA CAP.

Use the same two meshes as above, and seventy-four stitches, also green and white German wool. Net twelve rows with the green, using the two meshes alternately. Then take the white and the small mesh and net three stitches into each of those in the last row; then one row with the same mesh in green silk. Cut off the foundation and net the other side exactly the same. Then net another piece to match; take one of the pieces, fold it in half, and in the middle row of knots net one row with the small mesh, then one with the large, two with the narrow, one with the wide, one with the narrow. Fold the other piece in half, and net one row; this unites the pieces, and makes the front composed of four parts. To keep it evenly folded, net one row in the back part with the small mesh. Draw it up, and sew on strings.

## FOR A VEIL.

Cast on three or four hundred stitches according to the size wanted; use the finest white silk or mohair, which must when done be dyed black. Any of the honeycomb or the Grecian stitches look well; do not use too small a mesh. Nos. 10 and 14 are good sizes.

## PURSES.—No. 1.

If for a long purse, begin on a foundation of about ninety or one hundred stitches, with a steel mesh No. 8, and fine purse silk of two colours. Net six rows quite plain round and round; then put the silk twice round the mesh, and put the needle downwards through the loop, so as to make this round, *round* netting. In the seventh round half twist the long loops, then net six more rounds plain. When you come to the opening, net backwards and forwards.

## No. 2.

Take a foundation of about one hundred stitches if for a long purse, if for a short one about fifty-six. You will require three meshes, Nos. 8, 12, and 15, and three different coloured purse silks, bright lilac, green, and white. Net fourteen rows in lilac with the mesh No. 12; then take the mesh No. 8 and net three stitches into each loop in white; take mesh No. 15 and net eight plain rows in green; the next row must be plain netted in white with mesh No. 8, the following one is green, mesh No. 12; throughout this row net two stitches in one to make the original number. Repeat these twenty-five rows till the purse is long enough.

## No. 3.—A PURSE IN POINTS.

Make a foundation of ninety stitches in blue silk, mesh No. 12, and net back; in the next row net

eighty-eight, and back, then seventy-six, and back, and so on, leaving twelve more every alternate row till you have fourteen left. Fill a needle with claret silk, begin at the other end, net twelve, which will bring you to the blue, pass the needle through to unite the colours, net back, continue increasing twelve every time till the claret is even with the blue, then net the claret back as you did the blue, decreasing twelve stitches every other row; and repeat till the purse is long enough.

#### No. 3.—PURSE IN SQUARES.

This pattern looks well in blue and buff silks; they should be fine, and the mesh also small, No. 8. Make a foundation of one hundred or a hundred and twenty stitches, net ten stitches in blue and return, repeat the same till you have ten rows, then join the buff, and net the same number of stitches and rows, passing the buff silk through the blue to unite them. When the whole foundation has been netted up in this way, reverse the colours, netting a square of buff under the blue, and blue under the buff.

#### No. 4.—BEAD PURSE.

When beads are used in netting, thread a fine long darning needle with the silk, and use it instead of the netting needle for working bead rows. Use as much silk in the needle as will work one row, to avoid making a join in the middle, thread a bead, pass it on to the top of the mesh, net one stitch,

pass the needle under the mesh through the bead, then back again under the mesh, this will draw up the bead, and fasten it on the knot. Begin on a foundation of one hundred stitches, net two plain rows, then join the silk that has the beads upon it, net two stitches plain, two with beads, two plain, two with beads, and the same for this row. In the next net one plain, three with beads, one plain, and so on. The third is like the first, net six plain rows, then the bead pattern again. Blue silk and silver or steel beads, and pink or green silk with gold beads look well. Bags may be worked in the same manner, and the patterns are easily varied; any of the easy crochet patterns may be imitated with beads.

#### No. 5.—OPEN WORK PURSE.

Take a foundation of a hundred and twenty stitches, two species of the finest shaded netting silk, and the smallest mesh you have. Net ten rows plain; then net two stitches, passing the silk twice round the mesh, before beginning the third stitch put the needle downwards into the first stitch between the mesh and the row above, so that it encircles the second stitch, draw it tight, put it twice round the mesh, and net the third stitch, net the fourth plain (throughout this row the silk is always put twice over the mesh to make long loops) before netting the fifth, put the needle through the third *downwards* as before, and continue the same; the third stitch will thus be pulled each way, so that it

makes a large hole. The next row net every stitch, passing the silk only once round the mesh; the second stitch will be found loose in front, net it, then the third, fourth, fifth, and so on. Net nine more plain rows, then an open row again.

#### NETTED FRINGE.

Make a foundation of as many stitches as will go round the shawl, then two rows on a much larger mesh, making two stitches in each loop, then two rows with the former mesh, taking two stitches together, finish with one row netted on a mesh two inches deep. When done, cut the long ends and knot six together. This makes a good plain fringe for netted or crochet shawls.

#### A BOUQUET STAND.

This requires four meshes of different sizes. Begin with seventy-four stitches and one skein of three shades of geranium, and four shades of green German wool, also one skein of white. Net two rows of white with the third sized small mesh; two rows of each of the three shades of geranium, beginning with the palest on the same mesh; then, on a mesh one size larger, a row of each of the shades of green; on the largest mesh two rows of the palest green; on a mesh a size larger one row of each of the greens ending with the darkest; on the third sized small mesh two rows of each of the two darkest shades of geranium; then on the smallest mesh net two rows of the palest geranium, two rows of white, and two

more of the palest geranium; take the largest mesh of all, and net two rows of the two darkest shades of geranium and one of the darkest shade of green, netting two stitches together in every third stitch; then two rows of the same, netting two stitches in one every alternate stitch; another row of the same, netting every stitch. The stand is now finished; draw it in where you left off, and turn the top over, so that the geranium stripe comes to the edge.

#### NETTED TOUR.

These are to wear under a bonnet to keep the top of the head warm, and are generally made in two colours of German lambs' wool, blue and white, or pink and brown. Make a foundation of one hundred and four stitches, and use a mesh half an inch wide, and a steel pin (No. 16); the tour consists of twelve rows of netting, with the large and small mesh alternately, also seven rows for the frills. Having made your foundation, net a row in white with the small pin, then the same with the large; repeat the same in blue, then again in white; then a blue row with the small pin, after this take the large one, and with the same colour net sixteen stitches plain, then two stitches into each of the others till you come within sixteen of the end, which net plain. Finish with one row of white on the small pin, netting a stitch into *every* loop. Cut your work off the foundation, run a ribbon through, and begin to net the other side. In the small white row with which you began net two rows of blue, the first

with the large, the second with the small mesh, then two the same in white, and two more in blue. Then begin the frill, net sixteen stitches in white with the large mesh, then two into every alternate stitch, till within sixteen of the end, which net plain. Next row net every stitch in blue with the small mesh; then a long row in blue netting, sixteen plain; then two stitches into every one till the last sixteen, which are plain; and finish with a row of white on the small pin, netting *every* stitch. The tour is now finished, draw up each end, and fasten a bow of blue ribbon to conceal the stitches, also pass a narrow ribbon through the *middle* blue row to tie it on with.

Netted purses should be slightly damped in the inside, and then dried upon a purse stretcher, or if one be not at hand, make a roll of card-board, and put the purse upon it. This will draw all the stitches quite even, and close any knots that may have become loose.

Mitts that are netted in black silk should, when finished, be dipped into *very thin* gum water, and then dried upon a wooden hand, such as glovers use; this will stiffen them slightly.

Netting foundations should always be kept, as they are troublesome to make. An easier method than the common one is to make two loops upon the string as usual, then net into these two until you have a great length of loops; then cut off the two first, and run a silk through all the others, and you will have a foundation fit for any purpose.

A lead pin-cushion is requisite to hold the end of the foundation while working: a neat and handsome one may be made either in knitting or in crochet. Some ladies, however, prefer a silver stirrup, into which the foot is inserted, and the knitting fastened to it.

Never keep too many loops on the mesh at once, or the last loops will be rather crooked. Draw the knots evenly and firmly, but not with a jerk, or the silk will break.

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#### KNITTING.

Shell-stitch, feather-stitch, and leaf-stitch,  
All these are everywhere in practice now.  
And in this booke, there are of these some store,  
And many others, never seene before.

*Altered from Taylor's Praise of the Needle.*

Knitting is an employment now universally followed by women in all ranks of society, from the "ladye of high degree," who with the aid of knitting needles, and gold or silver thread, or bright tinted silks, forms purses, bags, and other elegant articles of a lightness and beauty that might, did we live in the days of the jealous goddesses of "olden time," bring down upon their devoted heads the sad fate of the unfortunate Arachne, to the cotter's wife who, standing at the door of her humble abode,

busily plies her fingers in knitting garments for herself and family.

This useful art is supposed to have been introduced into England about the year 1564. Some authors assert that Spain was the country where it was first invented; others declare that it owes its birth to the inventive genius of the Italians, while the Scotch also lay claim to its discovery. The variety of works that may be executed by the aid of knitting needles are almost innumerable, and the patterns most beautiful and varied. The common stitch is very easy, and the fancy ones only require patience and neatness to ensure success. Knitting is not alone the occupation of the old and the young; those even whom Heaven has deprived of the blessing of sight, can amuse their leisure hours by following this art, although no longer able to follow the intricacies of embroidery and tapestry. In the blind schools knitting is universally taught, and many beautiful articles are made by the inmates, and sold for their benefit.

#### KNITTING GAUGE.—PLATE VI., NO. 1.

Knitting needles are of various kinds: steel, ivory, bone, and wood, are the materials of which they are formed. As many of the patterns depend upon the size of the needles used in working them, a *filière* or gauge, used by wire-workers to ascertain the thickness of their wires, is the best guide that can be given. All the directions in this book correspond with the numbers marked upon the *filière*, so that if

for any particular article larger or finer needles are used, fewer or more stitches must be cast on.

The plain knitting stitch is too well known to require any explanation, but it may be as well to remark, that the stitches should be knitted loosely, or they will not slip easily off the needles. To cast on in knitting is a troublesome operation, and the second row is difficult to knit; to render it more easy, instead of casting on the loops by making them on the finger, make only two, then take another needle, pass it through the second loop, knit a stitch, slip it on to the left hand needle, knit another, slip it the same, and continue thus till you have a sufficient number on the needle; the second row will now knit quite easily.

#### NO. 1.—LEAF PATTERN.

Four needles, No. 1, lace thread.

Fifteen stitches form the pattern, six rounds of knitting forms a leaf, and the pattern consists of two rounds repeated alternately.

First round. Purl two, knit one at the back, purl two, slip and bind, knit six, throw over, knit one, throw over, knit one.

Second round. Purl two, knit one at the back, purl two, slip and bind, knit ten.

#### NO. 2.—ALPINE PATTERN.

Two needles.

Knit and purl several rows; then in the knitted row knit twelve, throw over, purl two, knit two,

continue to within twelve of the end, which knit plain.

In the next row, purl where you knitted, and knit where you purled.

### No. 3.—DIAMOND PATTERN.

Two needles.

Eight stitches form the pattern.

First row. Throw over, slip and bind, knit one, narrow one, throw over, knit three.

Third. Throw over, slip one off, narrow one, pull the slipped-off loop over the narrowed one, throw over, knit five.

Fifth. Throw over, knit three, throw over, slip and bind, knit one, narrow.

Seventh. Throw over, knit five, throw over, slip one off, narrow, pull the slipped loop over the narrowed one.

The second, fourth, sixth, and eighth rows are purled, then recommence the pattern.

### No. 4.—CHECKED PATTERN.

Six stitches form the pattern. Four needles.

In the first, second, and third rounds knit three and purl three alternately; the fourth, fifth, and sixth purl where you knitted, knit where you purled.

### No. 5.—SEA-WEED PATTERN.

Two needles.

Ten stitches and ten rows form the pattern.

First row. Knit one, purl nine.

Second. Purl one, knit seven, purl two.

Third. Knit three, purl five, knit two.

Fourth. Purl three, knit three, purl four.

Fifth. Knit five, purl one, knit four.

Sixth. Knit four, purl one, knit five.

Seventh. Purl four, knit three, purl three.

Eighth. Knit two, purl five, knit three.

Ninth. Purl two, knit seven, purl one.

Tenth. Purl nine, knit one.

#### No. 6.—RAISED PATTERN.

A large needle and two, half the thickness are required.

First row. Take the small and large needle. Throw over and narrow to the end.

Second. Knit plain with the large and small needle.

Third. Knit plain with the two small needles.

Fourth. Purl with the two small needles, then begin again at the first row.

#### No. 7.—FRENCH PATTERN.

Two needles.

First row. Knit plain.

Second. Knit three, throw over, knit three together, throw over.

Third. Purl the row.

Fourth. Knit three together, throw over, knit three, throw over.

Fifth. Purl, then recommence at the first row.

## No. 8.—SCOTCH PATTERN.

Two needles.

Six stitches form the pattern ; the two purled at the beginning and end are merely given to divide it. In every alternate row knit the two first and two last, and purl the other six.

First row. Purl two, throw over, knit one, throw over, knit one, slip one, narrow, pull the slipped over the narrowed stitch, knit one, purl two.

Third. Purl two, throw over, knit three, throw over, slip one, narrow, pull the slipped over the narrowed stitch, purl two.

Fifth. Purl two, knit one, slip one, narrow, pull the slipped over the narrowed stitch, knit one, throw over, knit one, throw over, purl two.

Seventh. Purl two, slip one, narrow, pull the slipped over the narrowed stitch, throw over, knit three, throw over, purl two.

## No. 9.—FEATHER PATTERN.

Four needles.

Sixteen stitches and four rounds form one pattern.

First round. Narrow four stitches (which reduces the eight to four), throw over and knit eight (which makes sixteen), narrow four (thus the eight stitches which are lost in the narrowing are replaced by the throw-over stitches). Three rounds must then be knitted plain. If the pattern is required to have fewer or more stitches, it must be calculated so as to replace by the throwing over the reduced stitches.

## No. 10.—ANOTHER FEATHER PATTERN.

Four needles.

First round. Throw over, knit one, throw over, knit one, narrow, narrow, knit one, narrow, narrow, throw over, knit one, throw over, knit one. Knit three plain rounds.

## No. 11.—WAVE PATTERN.

Four needles.

Seven stitches are required for each pattern, and three rounds of knitting forms each wave, and two waves one whole pattern. Knit one plain round between each wave.

First round. Knit two, narrow, throw over, knit three.

Second. Knit one, narrow, throw over, knit four.

Third. Narrow, throw over, knit five.

Second wave—First round. Knit one, throw over, slip and bind, knit four.

Second. Knit two, throw over, slip and bind, knit three.

Third. Knit three, throw over, slip and bind, knit two.

## No. 12.—ANOTHER WAVE PATTERN.

Four needles. Five stitches.

First, second, and third rounds. Throw over, knit three, narrow.

Fourth. Knit plain.

Fifth. Throw over, slip and bind, knit three.

Sixth. Knit one, throw over, slip and bind, knit two.

Seventh. Knit two, throw over, slip and bind, knit one.

#### No. 13.—CABLE OR TWISTED PATTERN.

Three needles.

Four, six, or eight stitches form the pattern, but there should be two purled or two open stitches to divide each.

First row. Purl two, knit four, purl two.

Second. Knit two, purl four, knit two.

Continue these two rows alternately till you come to the

Seventh. Purl two, take the third needle, slip two of the four knitted stitches on to it, knit the two left on the other needle, then those on the new needle, this will form a twist, purl two.

Begin again at the second row, and at the seventh repeat the cabling. When this pattern is required to be done on four needles, the four middle stitches must always be knitted, the two first and last purled.

#### No. 14.—DICE PATTERN.

Two needles. Ten stitches.

First row. Knit ten.

Second. Knit one, purl eight, knit one.

Third. Purl two, knit six, purl two.

Fourth. Knit three, purl four, knit three.

Fifth. Purl four, knit two, purl four.

Sixth. Knit ten.

Begin again from the second row.

No. 15.—FANCY PATTERN.

Two needles.

Twenty-one stitches are required for each pattern, and every alternate row is purling.

First. Narrow, knit three, narrow, knit one, throw over, knit one, throw over, knit one, narrow, knit three, narrow, knit one, throw over, knit one, throw over, knit two.

Third. Narrow, knit one, narrow, knit one, throw over, knit three, throw over, knit one, narrow, knit one, narrow, knit one, throw over, knit three, throw over, knit two.

Fifth. Slip one, narrow, pull the slipped over the narrowed stitch, knit one, throw over, knit five, throw over, knit one, slip one, narrow, pull the slipped over the narrowed stitch, knit one, throw over, knit five, throw over, knit two.

Seventh. Knit two, throw over, knit one, throw over, knit one, narrow, knit three, narrow, knit one, throw over, knit one, throw over, knit one, narrow, knit three, narrow.

Ninth. Knit two, throw over, knit three, throw over, knit one, narrow, knit one, narrow, knit one, throw over, knit three, throw over, knit one, narrow, knit one, narrow.

Eleventh. Knit two, throw over, knit five, throw over, knit one, slip one, narrow, pull the slipped over the narrowed stitch, knit one, throw over, knit

five, throw over, knit one, slip one, narrow, pull the slipped over the narrowed stitch.

#### No 16.—SWISS PATTERN.

Two needles.

Eight stitches, and two rows of knitting, repeated alternately, form the pattern.

First row. Throw over, slip one, narrow, pull the slipped over the narrowed stitch, throw over, knit five.

Second row. Throw over, narrow purling, purl one, narrow purling, throw over, purl three.

#### No. 17.—OPEN WORK. (LEAF PATTERN.)

Two needles.

Seventeen stitches are required; twelve rows form the pattern; every alternate row is plain purling.

First row. Throw over, narrow, throw over, narrow, throw over, knit one, throw over, knit two, narrow, knit four, narrow, knit two.

Third. Throw over, narrow, throw over, narrow, throw over, knit three, throw over, knit two, narrow, narrow, knit two.

Fifth. Throw over, narrow, throw over, narrow, throw over, knit five, throw over, knit two, narrow, narrow, knit two.

Seventh. Throw over, narrow, throw over, narrow, throw over, knit two, narrow, knit four, narrow, knit two, throw over, knit one.

Ninth. Throw over, narrow, throw over, narrow,

throw over, knit two, narrow, knit two, narrow, knit two, throw over, knit three.

Eleventh. Throw over, narrow, throw over, narrow, throw over, knit two, narrow, narrow, knit two, throw over, knit five.

#### No. 18.—FANCY PATTERN.

Two needles. Any even number of stitches.

First row. Knit plain.

Second. Purl one, slip one, alternately to the end of the row.

Third. Pull the slipped stitch of the last row over the purled one, and knit the purled one.

Fourth. Purl one, throw over, alternately to the end of the row.

#### No. 19.—FERN LEAF PATTERN.

Four needles.

Fifteen stitches and fourteen rounds form the pattern.

First row. Knit plain.

Second. Purl two, knit one at the back, purl two, slip and bind, knit six, throw over, knit one, throw over, knit one.

“The first five stitches must be repeated in *every* round.”

Third. After the five stitches, slip and bind, knit nine. This round is to be repeated every alternate round.

Fourth. After the five, slip and bind, knit five, throw over, knit one, throw over, knit two.

Sixth. After the five, slip and bind, knit four, throw over, knit one, throw over, knit three.

Eighth. After the five, slip and bind, knit three, throw over, knit one, throw over, knit four.

Tenth. After the five, slip and bind, knit two, throw over, knit one, throw over, knit five.

Twelfth. After the five, slip and bind, knit one, throw over, knit one, throw over, knit six.

Fourteenth. Knit the five stitches and all the third round, which will finish one pattern, then begin again at the second round.

#### No. 20.—OPEN PATTERN.

Two needles. Five stitches.

First row. Knit two, throw over, slip one, narrow, knit two, &c. &c.

Second. Purl two, throw over, slip one, narrow purling.

#### No. 21.—SHELL PATTERN.

Four needles. Thirteen stitches.

First round. Knit plain.

Second. Purl one, knit one, purl one, knit ten.

Third. Purl one, knit one, purl one, throw over and knit all the ten, thus increasing to twenty.

Fourth. Purl one, knit one, purl one, slip and bind, knit sixteen, narrow.

Fifth. Purl one, knit one, purl one, slip and bind, knit fourteen, narrow.

Sixth. Purl one, knit one, purl one, slip and bind, knit twelve, narrow.

Seventh. Purl one, knit one, purl one, slip and bind, knit ten; commence again at the third round.

No. 22.—LACE PATTERN.

Four needles.

Sixteen stitches and seven rounds form the pattern.

First round. Slip two stitches on to the right hand needle, knit one, pull the two slipped stitches over the knitted one, knit seven, throw over, knit one, throw over, knit one, throw over, narrow purling, throw over, narrow purling.

Second. Slip two, knit one, pull the two slipped over the knitted stitch, knit six, throw over, knit one, throw over, knit two, throw over, narrow purling, throw over, narrow purling.

Third. Slip two, knit one, pull the two slipped over the knitted stitch, knit five, throw over, knit one, throw over, knit three, throw over, narrow purling, throw over, narrow purling.

Fourth. Slip two, knit one, pull the two slipped over the knitted stitch, knit four, throw over, knit one, throw over, knit four, throw over, narrow purling, throw over, narrow purling.

Fifth. Slip two, knit one, pull the two slipped over the knitted stitch, knit three, throw over, knit one, throw over, knit five, throw over, narrow purling, throw over, narrow purling.

Sixth. Slip two, knit one, pull the slipped over the knitted stitch, knit two, throw over, knit one, throw

over, knit six, throw over, narrow purling, throw over, narrow purling.

Seventh. Slip two, knit one, pull the slipped over the knitted stitch, knit one, throw over, knit one, throw over, knit seven, throw over, narrow purling, throw over, narrow purling.

### No. 23.

Four needles.

Thirteen stitches and eight rounds form the pattern.

First round. Purl two, knit nine, purl two.

Second. Purl two, knit one, slip contrary, purl one, pull the slipped over the purled stitch, knit five, purl two, throw over, knit one.

Third. Purl two, knit one, slip contrary, purl one, knit four, purl two, knit two.

Fourth. Purl two, knit one, slip contrary, purl one, pull the slipped over the purled stitch, knit three, purl two, throw over, knit three.

Fifth. Purl two, knit one, slip one, purl one, knit two, purl two, knit four.

Sixth. Purl two, knit one, slip one, purl one, pull the slipped over the purled stitch, knit one, purl two, throw over, knit five.

Seventh. Purl two, knit one, slip one, purl one, knit one, purl one, knit six.

Eighth. Purl two, knit one, slip one, purl one, pull the slipped over the purled stitch, knit two throw over, knit seven.

Ninth. Purl two, knit one, slip one, purl one, knit eight.

Begin again at the second round.

### No. 24.

Four needles.

Twenty-one stitches and four rounds form the pattern.

First round. Purl one, knit one, purl one, throw over, knit four, narrow, knit six, narrow, knit four.

Second. Purl one, knit one, purl one, knit one, throw over, knit four, narrow, knit four, narrow, knit four, throw over, knit one.

Third. Purl one, knit one, purl one, knit two, throw over, knit four, narrow, knit two, narrow, knit four, throw over, knit two.

Fourth. Purl one, knit one, purl one, knit three, throw over, knit four, narrow, narrow, knit four, throw over, knit three.

### No. 25.—HONEYCOMB PATTERN.

Four needles.

Five stitches and eight rounds form the pattern.

First round. Throw over, narrow at the back, knit three.

Second and third. The same, increasing an extra stitch at the commencement.

Fourth. Knitting plain.

Fifth, sixth, seventh. Throw over, knit three, narrow.

Eighth. Knit plain, increasing one stitch.

## No. 26.—CHINESE PATTERN.

Four needles.

Six stitches and ten rounds form the pattern.

First. Knit four, slip two off on to the near needle ; continue the same for seven rounds, always slipping off the same two stitches.

Eight, nine, ten. Knit plain. Begin the pattern again, slipping off two stitches in a slanting direction to those before slipped.

## No. 27.—TWISTED PATTERN.

Two needles.

Six stitches form the pattern.

First row. Purl two, knit the second stitch, pull it over, knit the first, throw over, knit the second, then the first.

Second row. Purl two, slip off the throw-over stitch, purl two, slip off the throw-over stitch, knit two.

## No. 28.—PINE APPLE PATTERN.

Four needles.

Twelve stitches and nine rounds form one pattern.

First round. Knit four, throw over, knit one, throw over, knit four, slip one, narrow, pull the slipped over the narrowed stitch ; continue the same for six rounds, then knit three plain rounds.

Ninth. Begin by throwing over, knit four, slip one, narrow, pull the slipped over the narrowed stitch, knit four, &c. ; this will reverse the points

and make the second row come between those in the first row.

No. 29.—DOUBLE KNITTING.

Two needles.

Throw over, slip one, pass the cotton back, throw over twice, knit one; both sides are alike.

No. 30.—FLOWER PATTERN.

Two needles.

Sixteen stitches and sixteen rows form the pattern.

First. Purl two, throw over, knit one, throw over, purl two, knit nine, purl two.

Second. Knit two, purl six, slip one, purl one, pull the slipped over, purl one, knit two, purl three, knit two.

Third. Purl two, knit one, throw over, knit one, throw over, knit one, purl two, knit two, slip back, pull over, knit five, purl two.

Fourth. Knit two, purl four, slip one, purl one, pull over, purl one, knit two, purl five, knit two.

Fifth. Purl two, knit two, throw over, knit one, throw over, knit two, purl two, knit two, slip back, pull over, knit three, purl two.

Sixth. Knit two, purl two, slip one, purl one, pull over, purl one, knit two, purl seven, knit two.

Seventh. Purl two, knit three, throw over, knit one, throw over, knit three, purl two, knit two, slip back, pull over, knit one, purl two.

Eighth. Knit two, slip one, purl one, pull over, purl one, knit two, purl nine, knit two.

Ninth. Purl two, knit two, slip back, pull over, knit six, purl two, throw over, knit one, slip back, pull over, throw over, purl two.

Tenth. Knit two, purl three, knit two, purl five, slip one, purl one, pull over, purl one, knit two.

Eleventh. Purl two, knit two, slip back, pull over, knit four, purl two, knit one, throw over, knit one, throw over, knit one, purl two.

Twelfth. Knit two, purl five, knit two, purl three, slip one, purl one, pull over, purl one, knit two.

Thirteenth. Purl two, knit two, slip back, pull over, knit two, purl two, knit two, throw over, knit one, throw over, knit two, purl two.

Fourteenth. Knit two, purl seven, knit two, purl one, slip one, purl one, pull over, purl one, knit two.

Fifteenth. Purl two, knit two, slip back, pull over, purl two, knit three, throw over, knit one, throw over, knit three, purl two.

Sixteenth. Knit two, purl nine, knit two, slip one, purl one, pull over, knit two.

Begin again at the first row.

#### No. 31.—FRENCH PATTERN.

Two needles.

Fifteen stitches form one pattern; every alternate row is purled.

Slip the first stitch of every row, narrow, knit four, throw over, knit one, throw over, knit three, narrow.

When you have done several rows of this pattern,

knit three or four plain and begin again. It is very pretty in fine lace thread for a cuff, as the Vandyke formed by the knitting makes the edge.

# VARIOUS STITCHES.

1. *X*

Two or four small needles.

Three stitches.

Throw over, and narrow to the end of the row, knit three plain rows.

2. *holes in stripes*

Four stitches.

Knit one, throw over, narrow, knit one, purl the reverse side.

3. *Brioche*

Two needles.

Three stitches.

Throw over, slip one as for purling, narrow. Both sides alike.

4.

Two needles.

Three stitches.

Throw over twice, knit three, pull the second throw-over over the three stitches; purl the back row, purling the second throw-over with the stitch immediately before it.

5.

Two needles.

Four stitches.

Knit one, throw over twice, narrow, knit one; purl the reverse side.

## 6.

Two needles.

Three stitches.

Purl one plain row.

Second row. Throw over, narrow purling.

Third row. Knit *the throw-over stitch*, throw over, slip one as for purling, put the thread back. Knit one plain row, then the purled row.

## 7.

Two needles.

Three stitches.

Throw over, narrow.

In the second row, narrow purling, but only slip the first stitch off the needle, knit the other plain (it will be the throw over stitch).

## 8.

Two needles.

Three stitches.

Throw over, slip one as for purling, narrow.

Second row. Knit two, slip one as for purling.

Third row, and always in the throw-over row, narrow the long *loop* with the stitch immediately before it.

## 9.

Two needles.

Three stitches.

Slip one as for purling, throw over, narrow purling.

Second row. Purl two, slip the long stitch.

## 10.

Two or four needles.

Knit one, purl one; in the next row purl the knitted and knit the purled stitch.

11.

Two needles.

First row. Throw over, slip one, narrow.

Second row. Purl one, throw over; narrow purling.

12.

Two needles.

Two stitches.

Knit the second stitch, pull it over the first, knit the first, then the fourth, pull it over the third, knit the third, and so on.

13. 

Two needles.

Three stitches.

Throw over, slip one, knit two, pull the slipped over the two knitted stitches. Purl the back row.

## EDGINGS.

### NO. 1.—PLAIN VANDYKE EDGING.

Lace thread. Needles, No. 1.

Two needles. Cast on two stitches, knit a row, purl a row, increase one, and knit a row. Continue alternately knitting and purling, always increasing one stitch at the beginning of every knitted row, which will form one side of the vandyke. When

you have fifteen stitches, after the purled row, knit two, and pull the first over the second, decrease one stitch in the same manner in every *knitted* row; till you have only two left on the needle, when begin to increase as before. The added stitch in the knitted row is made by knitting two stitches into the first, this makes a neater edge than a throw-over stitch.

NO. 2.—OPEN VANDYKE EDGING.

Needles, No. 1.

Two needles, seven stitches, and ten rows form one vandyke. Fine lace thread.

First row. Knit two, increase four stitches (by wrapping the thread four times round the needle), slip and bind, increase two stitches, slip and bind, knit one.

Second. Slip one, knit two, slip one stitch off the needle, knit one, make four additional stitches in the four you increased (this is done by knitting one and slipping a loop off, bring the thread forward, purl one, slip off, knit one, slip off, purl one, slip off), knit two.

Third and fourth. Knit these two rows quite plain.

Fifth. Throw over, knit two, increase four stitches, slip and bind, knit three, increase two, slip and bind, knit two.

Sixth. Slip one, knit two, slip one stitch off the needle, knit five, increase four, knit three.

Seventh and eighth. Knit these two rows quite plain.

Ninth. Cast off the stitches, pulling one loop over another, till you have only seven left, then begin again at the second row.

### No. 3.—EDGING.

Two needles.

Eight stitches, twelve rows form one pattern.

First row. Slip one, slip and bind, throw over, knit one, throw over twice, slip and bind, knit two.

Second. Slip one, knit three, slip and bind, throw over, knit three.

Third and fourth. Knit plain. There should now be nine stitches.

Fifth. Slip one, slip and bind, throw over, slip and bind, throw over twice, slip and bind, throw over twice, knit two.

Sixth, seventh, and eighth. Knit plain. These rows must consist of twelve stitches.

Ninth. Slip one, slip and bind, throw over, knit one, throw over twice, slip and bind, throw over twice, slip and bind, throw over twice, slip and bind, knit two.

Tenth and eleventh. Knit plain. There should now be fifteen stitches.

Twelfth. Cast off the stitches till you have only eight left, knit one plain row, and then begin again at the first row.

## No. 4.—EDGING.

Two needles.

Seven stitches, twelve rows form the vandyke.

First and second rows. Knit plain.

Third. Slip one, knit two, throw over, narrow, throw over twice, narrow.

Fourth. Throw over, knit two, purl one (these three stitches must be knitted in the throw-over stitch), knit two, throw over, narrow, knit one.

Fifth. Slip one, knit two, throw over, narrow, knit four.

Sixth. Knit six, throw over, narrow, knit one.

Seventh. Slip one, knit two, throw over, narrow, throw over twice, narrow, throw over twice, narrow.

Eighth. Knit two, purl one, knit two, purl one, knit two, throw over, narrow, knit one.

Ninth. Slip one, knit two, throw over, narrow, throw over twice, narrow, throw over twice, narrow, knit two.

Tenth. Knit two, purl one, knit two, purl one (the last three must be made in the throw-over stitch,) knit two, purl one, knit two, throw over, narrow, knit one.

Eleventh. Slip one, knit two, throw over, narrow, knit nine.

Twelfth. Cast off till you have only seven stitches left, keep the last on the needle, knit three, throw over, narrow, knit one.

Begin at the third row.

## No. 5.—EDGING.

Two needles.

Cast on nine stitches, twenty-three rows form half the vandyke.

First row. Slip one, knit one, throw over, narrow, throw over, narrow, throw over, narrow, throw over, knit one.

Second. Knit plain. You will now have ten stitches.

Continue these two rows alternately till you have increased to nineteen stitches, then knit three rows plain, ending at the point; the second of these will be the middle of the vandyke, then decrease as follows :—

Slip one, narrow, throw over, narrow, throw over, narrow, throw over, narrow, throw over, narrow, throw over, knit seven.

One row of plain knitting.

Continue these two rows till you have decreased to nine stitches, then knit three plain rows, and begin again at the first row.

## No. 6.—GERMAN LACE.

Two needles, No. 1, the finest lace thread, thirteen stitches.

First row. Knit three, throw over, narrow three, throw over, knit five, throw over, narrow.

Second. Throw over, knit one, in the next loop

knit two, knit three, narrow, throw over, knit three, throw over, narrow, knit one.

Third. Knit three, throw over, narrow, knit two, throw over, narrow, knit two, throw over, narrow, knit two.

Fourth. Knit one, throw over, knit one, knit two in the next loop, knit one, narrow, throw over, knit five, throw over, narrow, knit one.

Fifth. Knit three, throw over, narrow, knit four, throw over, narrow, knit five.

Sixth. Knit eight, throw over, narrow, knit four, throw over, narrow knit one.

Seventh. Knit three, throw over, narrow, knit one, narrow, throw over, knit four.

Slip three of the five stitches that remain upon the other needle, cast the last two one over the other, then slip back the other three, one by one, and cast them also off. Knit the last.

Eighth. Knit six, throw over, narrow, knit two, throw over, narrow, knit one.

#### NO. 7.—EDGING.

Eleven stitches.

First row. Knit three, throw over, narrow, throw over twice, narrow, throw over twice, narrow, throw over twice, narrow.

Second. Knit one, in the next loop knit one and purl one, knit two, purl one, knit two, purl one, knit two, throw over, narrow, knit one.

Third. Knit three, throw over, narrow, knit plain to the end.

Fourth. Slip one, knit one, pull the first over, repeat the same till you have only ten stitches left, then knit eight, throw over, narrow, knit one.

In knitting these edgings, when you have to increase one stitch at the beginning of a row, knit two stitches into the first loop, instead of making a throw-over stitch. At all other times make the throw-over loop.

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## INSERTION KNITTING.

Two needles No. 2, lace thread. Eleven stitches every open row is the same, every alternate row must be knitted plain.

Slip one, knit two, throw over, slip and bind, throw over, slip and bind, throw over, slip and bind, knit two.

## ANOTHER INSERTION.

Two needles, seven, nine, twelve or fourteen stitches.

Purl the back rows.

Slip one, narrow, throw over, narrow, knit one, throw over, narrow, knit one.

## MITTEN.

## SHELL PATTERN.—No. 2.

Four needles, No. 1, and the finest lace thread. Cast on 117 stitches. Knit twenty-four rounds by purling and knitting two stitches alternately, then begin the pattern.

First round. Purl one, knit one, purl one, knit ten; continue the same for three rounds.

Fifth. Purl one, knit one, purl, throw over and knit each of the ten stitches.

Sixth. Purl one, knit one, purl one, slip and bind, knit sixteen, narrow.

Seventh. Purl one, knit one, purl one, slip and bind, knit fourteen, narrow.

Eighth. Purl one, knit one, purl one, slip and bind, knit twelve, narrow.

Ninth. Purl one, knit one, purl one, slip and bind, knit ten, narrow.

Tenth. Purl one, knit one, purl one, slip and bind, knit eight, narrow.

Knit two rounds plain, then begin again at the fifth round.

When you have knitted about eight patterns commence the thumb, by increasing one stitch on each side of the purled stitch; continue the same every other round, and when you have increased thirteen stitches begin the pattern, but go on adding till you have thirty-nine stitches; take them off upon a piece of silk, divide the others upon the

three needles, and continue the pattern round and round for the hand, which will require about sixteen patterns, and twenty-four rounds of knitting and purling to finish, then cast off the mitt very loosely.

Take up the thirty-nine stitches for the thumb, add six to give room, and decrease them to two by narrowing one in each of the four succeeding rounds. The thirty-nine stitches will just allow of three patterns being knitted in the thumb; when it is sufficiently long, knit twenty-four rounds of plain knitting and cast off.

#### OPEN PATTERN FOR A MITTEN.—No. 2.

Four needles, No. 1. Lace thread. Cast on 120 stitches. Ten form one pattern.

First round (after having knit and purled twenty-four rounds). Purl one, slip and bind, knit two, throw over twice, knit two, slip the last back on to the left needle and pull a loop over it, replace the stitch and begin again.

Every alternate round is plain knitting.

#### MITTEN.—No. 3.

If you use needles No. 1, cast on about 120 stitches in fine lace thread, knit the top as follows:—Purl one, knit one, slip the last back and pull the stitch that is behind over it; knit three, throw over, knit one, throw over, knit one, knit three, slip the last back and pull over. Purl the next round and every alternate one. When you have

knitted sufficient for the wrist begin the next pattern.

Throw over and narrow for one round, knit four plain rounds, then the first round again. When you come to the sixteenth, in the part where the thumb begins, instead of narrowing, throw over, and knit one, this will increase two stitches; the thumb must be continued as directed in the mitten No. 1.

#### FEATHER PATTERN MITTEN.—No. 4.

Use the same sized needles and thread; cast on the same number of stitches. Knit twenty-four purled and knitted rounds, then narrow three times, throw over, and knit six. Knit four plain rounds between each pattern. Increase for the thumb as in the shell pattern.

#### MITTEN.—No. 5.

Begin as directed above, then commence the pattern, which has eight stitches:—Throw over, knit one, throw over, knit two, slip one, narrow, pull the slipped over the narrowed one, knit two, knit a plain round; in the next round throw over, knit one, slip one, narrow, pull over, knit one. Knit a plain round, then throw over, knit five, throw over, slip one, narrow, pull over, knit a plain round, and begin at the first.

## OPEN WORK CUFFS.

Cast on from 100 to 120 stitches for a cuff. Four needles, No. 1. Lace thread. Knit three or four plain rounds, then

First round of the pattern. Purl one, knit one, purl one, throw over, and knit six stitches.

Second. Purl one, knit one, purl one, slip and bind, knit six, narrow.

Third. Purl one, knit one, purl one, slip and bind, knit four, narrow.

Fourth. Purl one, knit one, purl one, slip and bind, knit two, narrow.

Knit three plain rounds between each pattern.

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FEATHER GLOVES.

Four needles, No. 2, and fine lace thread. Cast sixty-four stitches on one needle, and thirty-eight on each of the other two. Knit and purl three stitches alternately for twelve rounds, then throw over and narrow for one round, and knit three plain rounds. The inside of the hand, formed on the needle with the sixty-four stitches, is always knitted plain, while the other two needles contain the pattern. Knit the sixty-four plain, then throw over, knit one, throw over, knit one, throw over, knit one, narrow three, knit one (this will be the

middle stitch of the feather), narrow three, throw over, narrow, throw over, narrow, throw over, narrow. Continue till you come to the sixty-four stitches, which knit plain. Knit three plain rounds. To knit the thumb after the three plain rounds, take up a stitch, knit one, take up another, and in every alternate round add one before and one after those first increased, still, however, continuing the pattern. When you have raised nine stitches, knit one, throw over, knit one, narrow, knit one (this is the centre stitch of the thumb), narrow, throw over, knit one, knit one, increase as before. When you have done three rounds, increasing in the same manner on the first needle, knit one, increase one, throw over, knit one, knit one, narrow twice, knit the centre stitch, narrow twice, throw over, and knit twice, increase one.

In the next round you will have seventeen stitches for the thumb; increase as before, knit two, throw over, and knit twice, knit the centre stitch, narrow twice, throw over and knit twice, knit two, increase one. You will now have sufficient stitches to make the pattern down the thumb like that on the hand; knit the extra stitches plain. When you have forty-five, and have knitted one round, put all the other stitches on to two other needles, and knit the thumb round, decreasing six stitches gradually at the join. When the thumb is done, take the stitches for the hand, and take up five for the bottom of the thumb, to give it room, and knit as before (slipping the odd stitch on to the third

needle). After knitting five or six rounds, decrease gradually the five stitches till you have sixty-four again on the first needle. When the hand is long enough, begin the first finger with the first plain twenty stitches and the opposite nineteen, knit round and round, continuing the pattern on the back of the finger only. When this is done, take the last stitches off the needles upon a piece of thread, and draw them all together so as to form the end of the finger. For the second finger take up four stitches for the gusset at the bottom of the first finger sixteen plain stitches, and nineteen for the pattern, finish as above. For the third finger take fourteen plain stitches and nineteen for the pattern, and twelve plain and nineteen for the little finger.

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#### BABY'S CAP, OR TOILET PINCUSHION.

Five needles, No. 1, and the finest lace thread are required. Cast on eight stitches (two on to each of the four); every alternate round is knitted plain.

Second round. Throw over, knit one.

Fourth. Throw over, knit two.

Sixth. Throw over, knit three.

Eighth. Throw over, knit four.

Tenth. Throw over, knit five.

Twelfth. Throw over, knit six.

Fourteenth. Throw over, knit one, throw over, knit four, narrow.

Sixteenth. Throw over, knit three, throw over, knit three, narrow.

Eighteenth. Throw over, knit two, throw over, narrow, knit one, throw over, knit two, narrow.

Twentieth. Throw over, knit seven, throw over, knit one, narrow.

Twenty-second. Throw over, knit two, throw over, narrow, knit two, throw over, narrow, knit one, throw over, narrow.

Twenty-fourth. Throw over, slip and bind, knit two, throw over, narrow, knit two, throw over, narrow, throw over, knit two.

Twenty-sixth. Throw over, slip and bind, knit two, throw over, narrow, knit two, throw over, narrow, throw over, knit three.

Twenty-eighth. Throw over, slip and bind, knit seven, throw over, knit five.

Thirtieth. Throw over, slip and bind, knit two, throw over, narrow, knit two, throw over, knit three, throw over, narrow, knit two.

Thirty-second. Throw over, slip and bind, knit five, throw over, knit nine.

Thirty-fourth. Throw over, slip and bind, knit two, throw over, narrow, throw over, knit three, throw over, narrow, knit two, throw over, narrow, knit two.

Thirty-sixth. Throw over, slip and bind, knit three, throw over, knit thirteen.

Thirty-eighth. Throw over, slip and bind, knit

two, throw over, knit three, throw over, narrow, knit two, throw over, narrow, knit two, throw over, narrow, knit two.

Fortieth. Throw over, slip and bind, knit one, throw over, knit seventeen.

Forty-second. Throw over, slip and bind, throw over, knit nineteen.

Forty-fourth. Throw over, narrow.

Forty-sixth, forty-eighth, and fiftieth are to be knitted the same as forty-fourth.

If this is intended for a toilet pincushion cast off at the fiftieth round. Knit the side of the pincushion in the flower pattern, No. 31; when this is done, stuff the cushion with wool, and cover it with blue or pink silk; stretch the first piece of knitting over the top, then sew on the sides, and knit a frill or edging by one of the patterns given.

If, however, you intend to knit a baby's cap, after the fiftieth round, knit four rounds quite plain; you will now have one hundred and seventy-six stitches on the needles; knit one round, making a throw-over stitch at every second stitch: knit three plain rounds, then one round, making a stitch between every two stitches; knit four plain rounds: you will now have three hundred and fifty-two stitches. Knit one round, throwing over the needle *twice*, and narrowing at every stitch. This is to make holes to run a small cord through to draw in the head-piece. Choose one of the flower or leaf patterns, divide the stitches so as to suit the pattern, and knit round and round till you have done

about two inches deep, then take off sixty stitches on a piece of thread, to form the back of the neck, and begin to knit the rest backwards and forwards till you have done enough for the front.

#### ANOTHER BABY'S CAP.

Five needles, No. 1. Lace thread. Cast two stitches on to each of the four needles. Every other round is knitted plain.

Third round. Throw over, knit one.

Fifth, throw over, knit two.

Seventh, throw over, knit three.

Ninth, throw over, knit four.

Eleventh, throw over, knit five.

Thirteenth, throw over, knit six.

Fifteenth, throw over, knit seven.

Continue increasing two stitches on each needle in the same manner till you have twenty-six on each of the four needles, this will be the twenty-seventh round. Knit a plain round.

Twenty-ninth, throw over, knit one; throw over, knit six; throw over, knit six.

Thirty-first, throw over, knit three; throw over, narrow, knit two, narrow, throw over, knit one, throw over, narrow, knit two, narrow.

Thirty-third, throw over, knit one; throw over, knit three; throw over, knit one; throw over, narrow, narrow, throw over, knit three, throw over, narrow, narrow.

Thirty-fifth, throw over, knit three, throw over, take one off, knit two, pull the slipped over the other

two, throw over, knit three, throw over, narrow, throw over, narrow, narrow, throw over, knit one, throw over, narrow.

Thirty-seventh, throw over, knit one, throw over, slip the second stitch on the left needle over the first, knit it, throw over, knit one, throw over, narrow three, throw over, knit one, throw over, pull the second over the first, knit it, throw over, narrow, throw over, slip and bind, throw over, narrow, throw over, narrow, throw over, narrow.

Thirty-ninth, throw over, knit three, throw over, slip and bind, throw over, knit one, throw over, narrow three, throw over, knit one, throw over, slip and bind, throw over, knit three, throw over, narrow, throw over, narrow, knit one, throw over, narrow.

Forty-first, throw over, knit one, throw over, slip one, narrow, pull the slipped over the narrowed stitch, throw over, knit three, throw over, knit one, throw over, narrow three, throw over, knit three, throw over, slip one, narrow, pull the slipped over the narrowed stitch, throw over, knit one, throw over, narrow, throw over, narrow, throw over, narrow.

Forty-third, throw over, narrow three, knit one, throw over, slip one, narrow, pull the slipped over the narrowed stitch, throw over, knit two, throw over, knit two, throw over, narrow three, throw over, knit one, throw over, knit two, throw over, slip one, narrow, pull the slipped over the narrowed stitch, throw over, knit one, throw over, narrow three, throw over, knit one, throw over, knit one, throw over, knit one, narrow.

Forty-fifth, throw over, narrow, throw over, knit three, throw over, slip one, narrow, pull the slipped over the narrowed stitch, throw over, knit one, throw over, knit one, throw over, knit three, throw over, knit one, throw over, slip one, narrow, pull the slipped over the narrowed stitch, knit two, throw over, knit three, throw over, narrow, narrow, knit three, throw over, knit one.

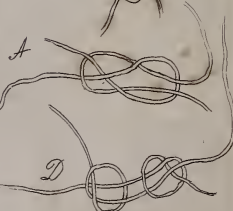
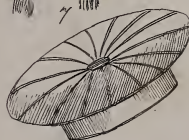
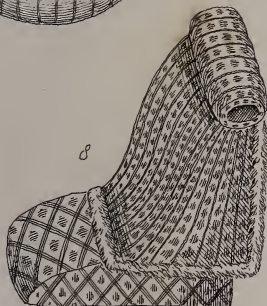
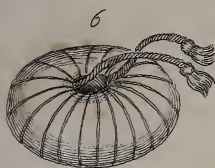
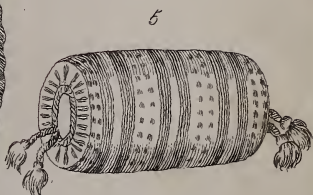
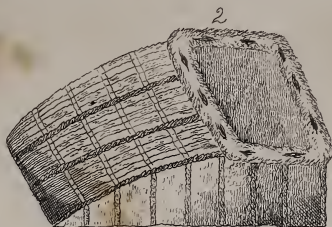
Knit three plain rounds and the crown of the cap will be finished, there will now be sixty-eight stitches on each needle, knit a round increasing one stitch at every second loop, knit two plain rounds, then one round, throw over and narrow every stitch, two plain rounds, throw over and narrow, for one round, knit three plain rounds; then begin the third pattern as follows; count the stitches and divide them by eighteen, if there are not quite sufficient, raise one here and there, or if a few too many, narrow.

Narrow three times, (thus diminishing three stitches) throw over, and knit six, (thus increasing six) narrow three times. Repeat this all round, then knit three plain rounds, then the pattern again; continue these four rounds till the front of the cap is two or three inches deep, then take off sixty stitches on a piece of thread (these are for the back of the neck) and knit and purl four rows, then throw over, and narrow for one row, knit three rows, throw over and narrow one row, knit four rows. Divide your stitches by ten, and begin the cable pattern as follows:—

Knit six, throw over, narrow, throw over, narrow. When this row is done, purl the back row plain, and continue these two till you have about seven rows, then in the front or knitted row, take off on another needle three of the six plain stitches, knit the three that are left, then those taken off, this will form the cable or twist, throw over, and narrow the open work as before. Repeat the cabling every seventh row, when you have done about two inches deep, make an open work by knitting four plain rows, one row of throw over, and narrow, three plain rows, one of throw over, and narrow, four plain rows; recommence the cabling, and when the front of the cap is deep enough, knit and purl eight rows plain, and cast off very loosely. Then take up the stitches along the sides of the head, and those you put upon a piece of thread, and knit eight rows and cast off. The cap when washed must be lined and trimmed with lace.

#### CHAUFFERETTE.—No. 2.

This may either be knitted in shades or in plain stripes. A pretty pattern is four rows of a dark brown, eight of gold colour, four of brown, eight of scarlet, and so on, choosing the brightest tints, and knitting a brown stripe between each. The stitch to be used is, throw over, slip one, knit one, pull the slipped over the knitted loop, purl the reverse row. Use 6 or 8 thread fleecy, and large wood or ivory needles. The directions for making it up will be found in the chapter on Crochet.





## A RUSSIAN ENVELOPE FOR A CARRIAGE.—No. 8.

This envelope comprises a chaufferette, a wrapper for the knees, and a muff, all in one. It may be made either in double knitting or in the Brioche stitch. You first knit a piece the breadth of the top of the chaufferette, you then add more stitches on each side, till it forms a wide wrapper, and is sufficiently long to reach the waist; the sides of this should be trimmed with knitted ermine: after this knit the sides of the chaufferette, and then the muff, which must be sewn on to the *top* of the wrapper. The muff should be of the proper width to enable it to enter the chaufferette, so that when all are folded up they lie within it. Make up the chaufferette as directed in the Crochet patterns. A handsome pattern for these envelopes is as follows:—Three rows of black fleecy, a row of six shades of scarlet, three more black, six lilac, three black, six grey, three black, six blue, three black, six rose colour, three black, six yellow, and so on. The shape for this envelope is given in the knitting plate, No. 8.

## IMITATION ERMINE.

Knit seven or eight rows backwards and forwards, then knit in some black and yellow tags in the shape of diamonds, leaving a space of two inches between each.

## MUFF.—No. 1. (Knitting Plate, No. 5.)

Use two large needles, No. 19, and double Ger-

man lambs' wool, six shades. Cast on eighty stitches with the lightest shade, and knit four plain rows. Fifth, narrow purling; throw over; and repeat the same to the end of the row. Take the second shade and knit four plain rows. Continue these five rows till the muff is large enough. Then take two pieces of silk the size of the knitting, lay a piece of wadding between them, quilt it in patterns, and sew it inside the muff. Trim the ends with a cord and tassels.

#### FRENCH MUFF.—No. 2.

Cast on from sixty to eighty stitches on a needle, No. 19.

Take off the first stitch of every row. Throw the wool twice over the needle; knit three; pull the last throw-over stitch over the other three.

In the next row purl two of the three knitted stitches, and purl the third and the thrown over one together, thus the five are decreased to three.

Continue these two rows alternately. Two colours in German lambs' wool should be used, and two rows of each colour should be knitted. Line and trim the muff as above.

#### MUFF IN BLUE AND WHITE LAMBS' WOOL.

##### No. 3.

Sixty stitches, two needles, No. 19. Purl two rows in white. Join on the blue; throw over; and narrow; throw over; knit three; pull the first of the three over the other two.

Join on the white and purl two rows, then take the blue, and knit an open row. Twenty stripes of each will be a proper sized muff.

STRIPED MUFF.—No. 4.

Two needles, No. 10. Cast on a hundred and twenty stitches. Some skeins of white and three shades of geranium coloured German lambs' wool look well. With the white, knit a row taking every stitch at the back, which twists it. This row is *always* knitted in white.

Second row, join on the lightest shade and knit plain.

Third, join the second shade and knit like the first row.

Fourth, join the third shade and throw over and narrow: then return to the first row and knit it in white.

MUFF.—No. 5.

Two needles, No. 19. Cast on eighty stitches.

Purl the first row, second row, throw over; narrow purling.

Third row, purl one; knit one, the last will be the throw-over stitch.

Fourth row, knit plain.

A SABLE MUFF.—No. 6.

Eighty stitches. Two needles, No. 19. Four shades of German wool to imitate sable. Knit the first, second, and third rows in the three lightest

shades, then join on the darkest and throw over, and narrow (taking these last two at the back) to the end of the row.

CHINCILLA MUFF.—No. 7.

Four needles, No. 19. Cast on seventy or eighty stitches. Use four shades of German lambs' wool, or five thread fleecy.

First round, throw over; slip one; throw over; purl one; slip one; throw over; purl one.

Second, knit the two single stitches; slip the throw over.

Third, throw over; slip the single stitch; throw over, narrow purling—these two last will be the long and short stitches.—Continue these two rounds, beginning and ending with the darkest shade.

SHAGGY MUFF.—No. 8.

Take two needles, No. 19. Cast on twenty stitches in thick white wool. Knit one row plain. Wind several shades of three thread fleecy. Knit one stitch in white wool, place the end of the fleecy between the needles, bring it round the thumb and pass it back, (so as to form a loop) knit a stitch. The wool will now be at the back; bring it between the needles round the thumb and back as before; continue the same to the end of the row, and cut off the fleecy, knitting one or two stitches to fasten it. Knit the back row quite plain: then the shaggy row in another shade. This muff looks well in twelve shades of red brown, knitting from the

lightest to the darkest shade, and then back again to the lightest.

MUFFATEES.—No. 1.

Four needles, No. 12. Cast on fifty-eight stitches.

For the first six rounds knit three, and purl three alternately; in the next six, purl where you knitted and knit where you purled.

DOUBLE KNITTED MUFFATEES.—No. 2.

Two needles, No. 10. For a gentleman's size cast on fifty-eight stitches.

Take six skeins of black, six of dark green, and six of scarlet German lambs' wool. Begin with two rows of black. Slip the first stitch of every row. Throw over; slip one, (as for purling) narrow. Continue the same to the end of the row. Every row is alike. After the two rows of black, knit six of red, six of green, six of red, and two of black. When sufficiently large, sew up the muffatee in the inside.

DRIVING MUFFATEES.—No. 3.

Two needles, No. 12. Cast on forty stitches; six shades of German wool look well; blue or red, and white for the open row.

Begin by knitting six plain rows, one in each of the shades, beginning with the darkest, then knit the open row in white, making one and narrowing; knit six rows plain, beginning with the lightest shade and ending with the darkest, then a white

row. When about fifty rows are done, take two needles double the thickness of those before used, and double wool. Knit a row in white, then six in the blue; repeat this stripe four times. These muffatees form a roll at the top.

MUFFATEE.—No. 4.

Four needles, No. 12. Cast on sixty stitches in white wool, knit eight rounds, purling three stitches and knitting three alternately. After these take some bright green wool and knit two rounds as follows: throw over, and narrow. Then with lilac wool knit two rounds the same. After these knit three plain rounds in white wool, and continue the open rounds with green and lilac. About seventy rounds will form the muffatee.

CHINCILLA AND SABLE MUFFATEES.—No. 5.

These are knitted in shades to imitate either of the above. Nine shades are usually used. Two needles, No. 10, and about fifty stitches will form the muffatee. Knit three plain rows in the dark shade, then one row as follows: narrow purling, throw over, continue to the end. Knit each stripe (four rows) in a different shade, when you come to the lightest shade knit back again to the darkest.

A COMFORTER.

Cast on fifty stitches. Two needles, No. 15. Four shades of scarlet, four of green, and four of brown fleecy. Begin with the darkest shade of

scarlet, knit six rows, then six with each of the other shades, which will bring you to the lightest, then take the lightest shade of brown and knit to the darkest, then take the darkest shade of green and knit back to the lightest. These will form the border, knit the middle of the comforter in white wool, then knit a border as above to the other end. The stitch to be used throughout is, throw over, slip one, narrow. Finish the ends with any of the fringes.

#### ANOTHER COMFORTER.

Cast on sixty stitches on two needles, No. 15.

The pattern is throw over, slip one, put the wool back, knit one. Every row in this double knitting is the same, taking care that the stitch knitted in one row will be slipped in the next. Use any colours that may be most admired; when sufficiently long, sew up the ends, and finish them with tassels.

#### A WAISTCOAT.

Knitted waistcoats are much worn, any close stitch is proper for them, as for instance the following: take black wool and knit a row thus;—knit one, slip one.

Second row with scarlet, knit one, bring the wool in front, slip one, put it back.

Third with black; slip one, knit one.

Fourth with scarlet; bring the wool in front, slip one, put it back, knit one.

It is impossible to give the proper number of stitches, the best way is to procure a paper pattern,

and add or decrease to keep to the exact shape. When you come to the button-holes, cast off about eight stitches (as when you take off knitting) to form one side, having first placed the three or four stitches that precede them on another needle. Finish your row. In the next row, when you come to the last stitch which was cast off, make on your needle as many as you left (eight), then knit in the same row the three on the extra needle.

#### ANOTHER STITCH FOR A WAISTCOAT.

Take two needles, No. 10. The pattern consists of five stitches. Take blue and stone coloured lambs' wool. Cast on three stitches in blue, two in stone, and so on. In the third row (if the first begin with the three blue), knit two, then knit the first stone-coloured stitch with blue, pull it over the last blue on the left-hand needle, take the stone colour, knit the blue stitch, also the third of the next blue ones which pull over the stitch that precedes it; then take the blue, knit the stone stitch, then the middle of the three blue, then the first of the two stone stitches, and continue the same, thus making the stone-coloured and blue stitches cross each other, leaving one blue plain to mark the middle of the pattern. Purl the back rows.

#### No. 1.—GERMAN SHAWL.

Two needles, No. 19. Either one plain colour in thick lambs' wool, or two colours may be employed. Cast on three stitches, and increase one stitch at the

beginning of *every* row. After the throw over, slip one, throw over, narrow purling, continue these to the end of the row.

In the next row after the throw over at the beginning, purl two, and slip the *long* loop. Continue these two rows throughout the shawl. A border of the same knitting, in shades of the two colours used in the shawl, is a great addition; it must be added when the shawl is done, as follows: after casting off the stitches, take up the loops down one side of the *half square* thus; put the needle between every loop, and draw up a stitch from your ball of lambs' wool, continue the same till you have sufficient, and the join will never be perceived. Knit *two* rows of the first stitch, then the first and second alternately. Increase one stitch in every other row at the end that is to join the other side of the border or it will not fit. Finish the shawl with a deep fringe.

#### No. 2.—A SHAWL IN SQUARES.

Take two needles; cast on as many stitches as you think necessary. Wind balls of as many different coloured lambs' wools as you wish, suppose you choose white and blue. { Cast on eighteen stitches with the white, then eighteen with the blue, and so on till you have a sufficient number. The first row of the knitting after the casting on will be the inside of the shawl; this side is always done as follows: slip one, throw over, purl one. When you have knitted thus the eighteen white stitches, pass

the blue wool under the white, and continue to knit in blue; this will prevent a hole, and must be repeated every time you change your colours. This row is only knitted once.

Second, or front row. Slip one, as for purling, throw over, narrow purling (the thrown over stitch and the one next it). Keep crossing the wools one over the other at the *back*.

Third, or back row. Purl two; slip the thrown over stitch. When the piece is square, cut off the wool and reverse the colours. About ten or twelve stripes of squares will form a good-sized shawl. Wind the balls of wool *inside*.

### No. 3.—RUSSIAN SHAWL.

Procure two long steel needles, No. 12. It will be more convenient if you can have two wooden knobs turned and fastened on to one end of each to prevent the stitches slipping off; if the wood cannot easily be procured, melt a lump of sealing-wax on the ends. Cast on 375 stitches, the stitch for every row is, throw over, slip one, as for purling, narrow. Both sides of the shawl are alike, two rows are required to form the stitch, for, as the knitting is double, the stitch that is slipped on one side is knitted on the reverse. German wools, in shades, must be used, and the effect will be beautiful. The colours should be worked as follows: a wide stripe all one colour, thirty rows, then a stripe of five shades of colour, consisting of two rows of each shade. Begin this stripe with the darkest shade

and knit to the lightest, then two rows of white and back to the darkest, two rows of black divide each stripe. Knit a shaded stripe in yellow, a plain stripe in a rich blue, a shaded ditto in geraniums, a wide ditto in emerald green, a shaded ditto in lilac, a wide ditto in buff, a shaded ditto in blue, a wide ditto in red, a shaded ditto in green, a wide ditto in lilac. Take off the first stitch of every row without knitting it, and knit the last stitch plain.

No. 4.—SHAWL IN PINK AND WHITE LAMBS' WOOL.

Cast on one stitch in pink, and use needles, No. 12. Throw over and knit one. Purl the back row with white. Two rows are always knitted in the same colour; fasten on the new colour in the front row, and always purl the back. When you have increased to six stitches, throw over, purl two, and pull the throw over stitch over the other two. When there is only one at the end of a row, pull the long stitch over it. Always increase one stitch at the beginning of every front row.

No. 5.—DOUBLE KNITTED SHAWL.

Begin with one stitch on needles, No. 14. Throw over at the beginning of every alternate row so as to slant one side only. Knit plain till you have nine stitches, seven are for the border, and should be of a different colour from the middle of the shawl; they are always knitted plain. For the double stitch, throw over, slip one, knit one, putting

the wool twice round the needle. Cross the wools one over the other when you change the colours.

No. 6.—SPOTTED SHAWL.

Two needles, No. 10.

Cast on four stitches, increase on one side as above. Knit one, throw over, slip one, knit two, pull the slipped one over the knitted stitches. Purl the back row, then throw over, slip one, knit two.

No. 7.—BEAUTIFUL SHAWL IN AN OBLONG PATTERN.

Two needles, No. 12.

Cast on about 350 stitches if for a large shawl. The stitch throughout is, throw over, slip one, narrow. Both sides are alike. When the word stitch is used in describing this pattern, it is meant to express the *throw over, slip, and narrow*. Knit a row in black, join on some blue, knit seven stitches, join on some white, knit one stitch, join on red, knit seven stitches, always keeping the wools at the back and passing them round each other, knit the same in the back row. In the third row knit six blue, three white, six red. Knit back. Continue to advance the white one stitch in the blue, and one in the red, every time for six rows, then decrease the same way. Several colours should be used, and German wool.

No. 1.—SHADED FRINGE.

Wind your different shades of wool over a bit

of card-board about three inches in depth, slip the scissars underneath, so as to cut through the pieces at one end, lay them by twos in their regular shades.

Cast on eight stitches on a needle No. 14, in white lambs' wool, to form the heading in the next row, knit two stitches, throw over, narrow, then put the needle through the next stitch as though you were going to knit it, but before bringing the lambs' wool under to form it, loop one of the pieces you cut for the fringe *across* the needle, knit the stitch as usual, pull the ends of the fringe in *front*, knit two, put it back, and knit the eighth stitch plain. Knit the back row, taking the fringe in with the fourth stitch. Another shade is put in in the front row, and the same continued throughout.

### No. 2.

Two needles, No. 16.

Cast on ten stitches, or if required to be wide, fifteen. Slip one, knit two, throw over, narrow, knit one, throw over, narrow, knit one. When the piece is sufficiently long, cast off three, five, or seven of the stitches, and unravel the rest, which will form the fringe. By knitting five or six rows in different colours you have a spaced fringe.

### No. 3.

Cast on as many stitches as will make the fringe the desired length, knit two or three plain rows, then take a ball of lambs' wool of the colours re-

quired, knit one stitch, put the end of the wool on the ball, between the needles (towards yourself), knit one, pass it back between the needles, looping it round the first finger of the left hand, knit one, pass it back, knit one, loop it round again, knit one, and so on to the end of the row. Knit a plain row back again, then knit as many rows with the lambs' wool as may make the fringe sufficiently thick. It is quickly done, and is very useful for mats and flower stands.

#### No. 4.

Cast eight stitches on needles, No. 12.

Pass the wool round the needle, and purl two stitches together; continue the same for every row backwards and forwards till it is long enough, then cast off the stitches, take a wooden mesh two inches wide, and *net* three stitches into every loop of one edge of the knitting. Through the other edge you must have previously passed a narrow ribbon, to make a foundation. Different colours and shades may be thus *netted* in, the knitting forming the heading.

#### KNITTED SCARF.

The two large needles, and three thread fleecy. Ninety or one hundred stitches.

First row. Take one off, throw over, narrow.

Second. Take one off, knit one, throw over, narrow.  
row.

Third. Take one off, knit two, throw over, narrow.

Fourth. Take one off, knit three, throw over, narrow.

Fifth. Take one off, knit two, throw over, narrow.

Sixth. Take one off, knit one, throw over, narrow.

Seventh. Take one off, throw over, narrow.

The stitch to be taken off is only the first of the row, the pattern continues from the next stitch. The open works will slant backwards and forwards. Seven rows should be done in shades of green, then seven in shades of pink, and seven in greys. Knit the middle of the scarf in a double stitch; slip one, throw over; narrow. When sufficient is done knit the other end to match the first, and add a deep fringe. Purl the back rows of the border, the middle, both sides are alike.

#### ANOTHER SCARF.

Two large needles. Seventy or eighty stitches.

Throw over, slip one, knit one, pull the slipped stitch over it, knit one, throw over, purl one. Both sides alike.

Knit sufficient rows for the border, then for the centre.

First. Throw over, narrow, throw over narrow, knit three.

Third. Knit one, throw over, narrow, throw over, narrow, knit three.

Fifth. Knit two, then as above.

Seventh. Knit three, ditto.

Ninth. Knit two, ditto.

Eleventh. Knit one, ditto.

Thirteenth. Throw over, narrow, &c. &c.

#### PURSES.—No. 1.

Two needles, No. 9. Cast on about a hundred and fifty stitches in netting silk. Two colours look well, say green and rose.

First row after the plain row, purl one, slip one, purl one, slip one, to the end of the row.

Second. Pass the slipped over the purled stitch, and knit the latter. You will now have seventy-five stitches left.

Third. Purl one, throw over, purl one, throw over, to the end of the row.

Fourth. Knit a plain row, one pattern or four rows should be knitted in each colour.

#### A STRONG GENTLEMAN'S PURSE.—No. 3.

Two needles, No. 10. Ninety stitches. Three stitches form the pattern. Strong netting silk or purse twist should be used; brown and blue look well.

First row. Throw over, slip one, narrow, pull the slipped over the narrowed stitch, purl the back rows. If four needles are used, cast on the same number of stitches, but knit instead of purl the second row; when you come to the opening put all the stitches on one needle and knit backwards and forwards as directed above.

## HONEYCOMB PURSE.—No. 3.

Four needles, No. 6. Cast thirty-two stitches on each of the three; lilac and green purse twist make a good contrast. Six stitches form the pattern.

Knit a plain round with the green, then join the lilac by looping the silk round the green; knit four stitches of lilac, slip two off the green. Continue the same for five rounds, always slipping the same two green stitches, when the five rounds are done, knit three rounds with the green only, then knit six lilac stitches and slip two green in the middle of the lilac pattern, so as to make the pattern slant. When you come to the opening you will have to knit in rows, therefore the front row is knitted, the back purled.

## No. 4.

For a long purse use two needles, No. 10. Cast on ninety stitches.

Knit three or four plain stitches at the beginning and end of every row to make a border, then throw over, slip one, and narrow. In the next row knit the first four stitches, then purl one, throw over, narrow purling.

## No. 5.

Two needles, No. 12. Thick purse twist. Cast on ninety stitches.

First row. Knit two plain, then knit the fourth, pull it over, knit the third, then the sixth, then the

seventh, then one plain; continue the same to the end, and purl the back row, knitting the two first and two last of the row.

#### HARLEQUIN PURSE.—No. 6.

Two fine needles. Begin with black, knitting silk and ninety stitches.

Knit the two first and last of the row behind, then throw over, slip one, knit two, pull the slipped stitch over the other two. Purl the back row every two rows, the colours should be changed thus after the black, take red, white, blue, black, green, white, lilac, black, yellow, white, pink, black.

#### PURSE WITH BEADS.—No. 7.

Two needles, No. 12. Eighty stitches in pale blue netting silk upon which you have threaded some gold beads. Knit two rows quite plain.

Third row. Always knit the first stitch plain, throw over, slip one, knit one, pull the slipped over the knitted one; the beads must be on the throw-over stitch, knit the back rows.

#### GOLD AND SILVER THREAD PURSE.—No. 8.—

##### SIXTY STITCHES.

Two needles, No. 3. Throw over and narrow for one row, purl the back; knit thus eight rows in gold twist, then eight in silver.

#### ANOTHER PATTERN.—No. 9.

Knit three, throw over, slip one, knit one, pull

the slipped stitch over, repeat from the throw over four times, then begin the pattern again.

GOLD AND SILK PURSE.—No. 9.

Two needles, No. 8. Gold thread and green knitting silk. Fifty stitches.

First. Throw over, slip one as for purling, narrow.

Second. Knit two, slip one as for purling. In the third row always take the long loop with that immediately before it. The silver or gold thread is worked in the second row; to avoid making knots, it is better to have two skeins of silk and two reels of gold, fasten one of each on at each end, and work them in alternately. The first row silk, second gold, third silk, fourth gold.

Most of the stitches given in a former page are pretty for purses.

BABY'S SHOE AND STOCKING.—(Knitting Plate, No. 3.)

Four needles, No. 7, will be required. Cast thirty-two stitches on to one needle in blue or red wool, and knit every row backwards and forwards, increasing one stitch at each row till you have done twelve rows, then increase at one end of the needle only for twelve more rows; these latter finish the toe, the first form the toe and heel. You will now have forty-eight stitches, put thirty-two upon another needle, and knit the remainder backwards and forwards for thirty rows, these form the front of the foot. Cast thirty-two more stitches on to the needle,

decrease one stitch every alternate row (by knitting two stitches together) for twelve rows, this will make the other side of the toe, then decrease one every row for twelve rows. If the shoe is to be soled it will now be ready, if not take up the stitches on one side of the toe (the slanting part), there will be twenty-four. Knit a row, in the next narrow at the end near the sole, continue the same till you have decreased all the stitches, this will form a little gusset which will give room for the foot; sew up the heel, the bottom of the foot, and draw in the toe part to fit the gusset.

Take up the stitches forming the sides of the shoe, sixty-four on three needles; take some white lambs' wool, and knit three plain rows, then an open row by throwing over twice and narrowing. Knit two rows plain, letting drop one of the throw-over loops in the first row. Knit one more open row; in each of these seven rows when you come to the end of each needle, pick up a stitch on the front of the shoe, and knit it and the last white stitch together. When the seven are done, put all the stitches except sixteen upon two needles, knit these last in the open pattern, taking up the blue stitch every row till the front of the stocking is done, and you meet the other white; knit the two sides together inside, and the join will not be perceptible. Pick up the white stitches of the instep, and knit round and round with all the needles, two plain rounds, then one open round, throwing three times round the needle and narrowing—this is to

make large holes for a ribbon. In the next row drop two of the throw-over loops. Continue the two plain and one open row till the stocking is long enough, then cast off very loosely, or the lambs' wool will draw too tight.

Split German lambs' wool is the warmest for these shoes, and to make them take a proper shape a small last should be procured; when the shoe and stocking are done, put them for a little time in a damp cloth, then on the last, and leave them to dry, when they will take the proper form and fit better.

#### ANOTHER SHOE.

Cast on the same number of stitches as above, or else use needles, No. 14, and cast on twenty-eight stitches. Knit the shoe as before directed, only knit the rows alternately in red and white lambs' wool. The raised knitting, or one stitch knitted and one purled, reversing them in the next row, makes a pretty pattern. Another open stocking is made by throwing over, slip one, knit two, pull the slipped over the two knitted stitches. Three plain rows, then the open row again.

#### A BABY'S BOOT.

Proceed as with the shoe; when it is done pick up the stitches round the ankle, and purl and knit seven or eight rows; then knit one row by throwing twice over the needle and narrowing; this is for the ribbon. In the next row let one of the throw-over-

loops down, and knit the rest till the boot is deep enough.

#### A BABY'S SOCK.

Four needles.

Cast fourteen stitches on a needle, No. 15, with thick wool, knit fourteen rows, add twelve more stitches on the same needle, cast twenty-eight on the second and twelve on the third, then take up the fourteen first cast on, you will now have eighty stitches. Knit ten rows, decrease one at the end of each till you have seventy left. After this, continue decreasing one at the end of every row, and also two in the middle of each row, knitting a plain stitch between. Continue the same till you have only sixty stitches left; the toe and heel will now be formed. Decrease two stitches in the middle, put twenty-nine stitches on each needle, and join them by knitting the rows together, ending with the toe; then pick up fourteen loops for the instep, and fifty-six for the top of the shoe, knit one round, and cast off.

#### CARRIAGE SHOES.

Use two ivory needles, No. 19, and any coloured super fleecy that you prefer. Cast on thirty-eight stitches. Knit twelve rows, increasing one stitch at the beginning of each row.

Thirteenth row. Knit all the stitches except eight; knit back, then one plain row.

Fifteenth. Knit all but six, knit back, knit one plain row.

Seventeenth. Knit all but four, knit back, knit one plain row.

Nineteenth. Knit all but two, knit back, knit one plain row.

Knit sixteen plain rows backwards and forwards.

After these, slip twenty-seven stitches on to another needle, and knit them backwards and forwards for six rows, then cast them off.

Return to the toe, and knit the stitches for eight rows, then cast on twenty-seven stitches, knit six rows, and cast off. Take up the cast on stitches, knit sixteen rows; in the seventeenth knit all except two stitches; knit back and a plain row.

Nineteenth. Knit all but four, knit back and a plain row.

Twenty-first. Knit all but six, knit back and a plain row.

Twenty-third. Knit all but eight, knit back, then decrease till you have only thirty-six stitches left, by narrowing at the beginning of every row.

The sole and back of the shoe must then be sewed up, and a ribbon run through the ankle part to draw it in. If shades of lambs' wool are used, care must be taken to make each side correspond exactly.

ANOTHER CARRIAGE SHOE.—(Knitting Plate, .  
Nos. 9 and 10.)

Four needles, No. 7, and six skeins of blue, white, and claret German lambs' wool, are required; also three skeins of scarlet, yellow, green, and black.

Begin with two needles, cast on 175 stitches

in black wool, and increase a stitch at the beginning and end of every row, for thirty rows, when you will have 235 on your needle; the sides and back of the shoe will then be done. The patterns must be worked as follows:—

After the first black row, knit one row in claret; join on your green wool; purl four stitches in claret, two in green, and the same to the end.

Second row. Join on the scarlet (keep all the colours at the back, and knit very loosely). Knit two in claret, one in green, two in scarlet, one in green, two in claret, continue the same to the end, and cut off the scarlet.

The third and fourth rows are like the second and first, purling and knitting alternately. One black row divides *each pattern*; join on the blue, and begin the second pattern. Knit a blue row, join on the white; knit two blue, one white, one blue, one white, and the same to the end.

Second row. Knit four blue, one white.

Third and fourth. The same as the second and first. These two patterns are repeated in blue, scarlet, claret, and white, till you have done five stripes. Knit one claret stripe *without* increasing, then the black row. After this last, take off 110 stitches upon a piece of silk, and with those that are left knit seven stripes of colour to form the front of the foot.

When you come to the last row, knit *in the inside* the sixty-five stitches to the sixty-five end ones taken off on the silk. The shoe is now done.

Put the remainder of the loops on two needles, and pick up twenty-six across the instep on a third, and knit the ankle round and round. Begin with two stripes of colour in the patterns given for the shoe, and finish with eight rows of knitting and purling, three stitches of each in white; then three or four rows of scarlet or claret, and finish with blue. Cast off very loosely. When the shoe is soled, run a ribbon through the ankle part, or make a narrow cord by plaiting all the colours together, and fasten tassels to the end.

A CHAUFFERETTE.—(Knitting Plate, No. 2.)

Two needles, No. 15.

Six thread fleecy is generally used, either in shades or in several colours that form a good contrast; those directed for the Russian shawl are very pretty, the same stitch, viz., throw over, slip one, and narrow, also looks very well, or else the following :—

First row. Slip one, throw over, purl one.

Second. Slip one, throw over, narrow the long and the short stitch.

Third. Slip the long stitch, knit the other.

Repeat the last two rows throughout for twenty-four rows. Cast on ten or twelve stitches for the side stripes, knit sufficient for the three sides, then knit a lining for the whole in double knitting with Jersey wool. Line between the two pieces with wadding or flannel, and sew all together. Knit a thick fringe to trim round the edges.

## OPERA CAP.

Four needles, No. 6.

Two colours as blue and white, or pearl colour and pink. The stitch throughout is as follows:—

First row. Purl quite plain.

Second. Slip the first of every row, throw over, narrow purling.

Third. Purl one, knit one.

Fourth. Knit plain.

Cast eighty stitches on to a needle, knit two rows of each colour alternately, then take thirty-four stitches from the centre on a second needle; knit six rows of each colour, then raise twenty stitches, one between every five till you have a hundred. Knit five rows of alternate colours, then turn the knitting, and knit one row of the other colour. Nine more rows forms the cap.

## ANOTHER CAP.

Needles, No. 12.

Cast forty stitches on one needle in blue, make a stitch at the end of every row, purl the reverse side. In the front rows, slip one (this is the first), narrow all the rest.

Third row. Slip one, purl one, raise one, and purl it; continue the same.

Knit the next row plain.

Take some white wool, and knit these four rows; repeat them till you have five stripes of diamonds in blue, and four in white.

For the edge, purl a row, and knit a row in white; purl a row, increasing one stitch in each of the three. Purl a row in blue, beginning from the other end of the needle, without increasing; knit one row, by throwing over and narrowing. Purl one row in white, knit one, and cast off. Take up twenty-seven stitches at one end, thirty-eight for the other side, and twenty-seven for the opposite end. Purl one row, knit one row, purl one row. Take the blue, purl one row, beginning at the other end; knit one row, by throwing over and narrowing; purl one row. Take the white, knit one row, purl one row, and cast off the stitches.

TURKISH CAP IN TWO COLOURS.—(Knitting Plate,  
No. 4.)

Two needles, No. 8.

Black and pink Jersey wool, or double German lambs' wool.

For the front, cast on ninety stitches, knit two rows plain, then decrease a stitch at the beginning of each row for eighteen rows. Divide the remaining stitches into three parts, place them on three needles, on the middle one knit the crown, taking up one stitch at a time from the other two needles, and widening and diminishing to give it a good shape; at last, all the stitches will join the wide part of the ears.

The stitch for the front part is,—throw over, and narrow, knit two plain rows between, and purl one row.

For the crown, purl one row, throw over and narrow, purling the next.

In the third row, knit the long loop, throw over, and slip one, as for purling, put the wool back.

Fourth. Knit plain.

For the turban part.—First row. Throw over and narrow.

Second. Narrow purling, but only slip one stitch off; put the wool back, and knit the other.

When the roll is sewn on, this cap is very pretty and warm.

#### SHELL PATTERN BAG.—1.

Four needles, No. 3, and twelve shades of blue, pink, lilac, or other German lambs' wool.

Cast sixty stitches on two of the needles, and forty on the third. Join the knitting, and knit one plain round; the five rounds of pattern, or one shell, are to be done in each colour; two skeins of each colour will be required, also two of black and two of white. Begin with the black, after the plain round.

First. Knit four; knit eight, throwing over before each, thus increasing to sixteen; knit four, purl four.

Second. Knit three, narrow, knit fourteen, slip and bind, knit three, purl four.

Third. Knit two, narrow, knit fourteen, slip and bind, knit two, purl four.

Fourth. Knit one, narrow, knit fourteen, slip and bind, knit one, purl four.

Fifth. Narrow, knit fourteen, slip and bind, purl four.

After these five rounds knit one in black, take the darkest shade, knit five rounds, then the next, and so on till the twelve are knitted ; after these, knit one pattern in white, which will make, in all, fourteen. Knit one plain knitted row of white, and then the top of the bag, as follows:—Knit and purl three stitches alternately, begin after the plain white round with the darkest shade, knit nine rounds, then seven of the next, and five of the lightest.

TURKISH BAG.—2.—(Knitting Plate, No. 6.)

Two needles, No. 10. Cast on sixty stitches.

Throw over, slip one, narrow. Both sides are done in this stitch, and look alike. Begin by four rows in gold coloured lambs' wool, eight in white, and four more in gold colour ; these sixteen rows form a stripe that divides the stripes of colour. After the last row of yellow, fasten on some blue, knit two rows, then back to within six stitches of the top ; throw over, slip the first of the six stitches off the left hand on to the right hand needle, pass the wool round, and replace it. (This is to prevent a hole in the knitting, and must be repeated whenever the stitches are decreased). After leaving the six, knit to the end, then to within nine of the top, back to within three of the end, to within fifteen of the top, to the end, to within eighteen of the top, to within six of the end, and so on, decreasing alternately three and six every row at the top, and three

every other row at the end, till at the widest part of the lozenge, four rows from the end, there are four rows of nine stitches across. The blue stripe will then be done. Knit the four rows of gold colour, eight of white, and four of gold, then commence another lozenge, following the directions given for the blue. For a large bag, twelve lozenges of different colours are required; for a small one, nine. When finished, knit the sides together, *inside*, and line it with thin Persian. A narrow white ribbon must be sewn round the inside of the top, to make a firm running for the silk cord, which should be of various colours. Draw in the bottom of the bag, and conceal the opening with a piece of card-board about the size of half a crown, which must be covered with velvet, and sewn over it.

#### FEATHER PATTERN BAG.—3.

The feather pattern, when knitted in different coloured German wools, on four needles, No. 3, looks very pretty. Cast on ninety-six stitches, and knit the four rounds each in a different shade of the same colour. It may either be made up flat, or else be drawn in at the bottom, and the opening be concealed with a bit of card-board covered with velvet, or you may knit a round piece, and sew it over the card-board, as follows:—Cast eighteen stitches in black wool on to one of the needles you have used for the bag, throw over, slip one, narrow. Continue this stitch on both sides, knit thus two rows of black, then take the middle

shade of any of the colours used in the bag, join it on, throw over, slip one, narrow, turn back. In the next row, increase by knitting three more, and continue the same, always knitting three more stitches every time till you have worked all, then return to the end. Knit two whole rows in black, then a stripe of colour like the first (sixteen of these will form a circular piece of knitting), sew up the sides, and also the hole in the middle.

PINE APPLE BAG.—4.

Four needles, No. 6. Thick netting, silk of various shades.

Knit three or four rounds in the darkest colour, then knit four, throw over, knit one, throw over, knit four, slip one, narrow, pull the slipped over the narrowed stitch. Knit five rounds the same, then three rounds in plain knitting. After these, begin the pattern again, reversing the points, so as to make them come over the others. If a frill is required to finish the top of the bag, proceed as follows:—Knit two plain rounds in white, purling, and knitting three stitches alternately. Knit twelve more rounds the same, only in different shades of colour, to match the bag; then knit one round by throwing over, and narrowing; two plain rounds, one open, and two plain rounds. After this, six rounds, of purling four, and knitting four. Then, for one round, increase a stitch between every two, as follows:—Purl one, take up a loop, purl it, purl one, knit one, take up a stitch, knit it, and so on.

Next round, purl three and knit three ; after this, knit a round, increasing as before ; then purl five and knit five alternately for one round, then a round, increasing as before ; then knit seven and purl seven for four rounds, finish with three or four plain rounds. This frill must be doubled in half, and a cord or ribbon must be run through the holes. The colours throughout must be so arranged as to suit the shades of the bag.

#### CABLE BAG.—5.

Two needles, No. 6.

Cast on one hundred stitches in German wool, and follow the pattern No. 12, only instead of the purled stitches, used to divide the twisted pattern, make an open work by throwing over and narrowing twice. The wave, diamond, and dice patterns also make pretty bags.

#### BRIOCHE, OR TURKISH CUSHION.

Two needles, No. 14. Ninety stitches.

Throughout the cushion knit as follows. Throw over, slip one, narrow. Knit in this manner two rows of black, two rows of gold colour, two rows of black : these six rows are always knitted between every coloured stripe. For the latter take, say scarlet, knit two whole rows, then a row leaving six stitches at one end, then turn and knit to the bottom ; the next row leave twelve, then eighteen,

twenty-four, thirty, thirty-six, and forty-two stitches, always returning quite to the end of the bottom row so as to make the top pointed. After the forty-two stitches, leave only three each time till you have only fifteen stitches left. Then knit two whole rows of black, two of yellow, and two more of black, and begin a stripe in another colour. Sixteen or eighteen patterns of colour form the cushion. One pound and three-quarters of down will be required for the stuffing: it must be put into a calico case, with a piece of card-board the size of a dinner-plate at one end, and another piece about three inches in diameter at the top. Always begin a new colour at the bottom part that the knots may come in the same place.

BOY'S CASQUET.—(Knitting Plate, No. 7.)

Use two needles, No. 14, and the same *stitch* as for the brioche.

Cast forty-five or fifty-one loops. The cap may be all black, or may have sixteen lines of coloured wool: we will suppose the latter. Cast on the forty-five stitches in green German wool, knit two rows and back as for the brioche, then one row to within three loops of the top and back, then join on your black wool, knit three loops (one stitch), slip one loop off on to the right hand needle, put the wool *round* it (to prevent making a hole), put it back, knit back; continue to knit one stitch more every time, always putting the wool round the next

loop, till you have knitted all the loops, then go back to the bottom, join on another colour, and knit two *whole* rows, then continue with the same colour till within three loops of the top, when turn and go back ; join on the black, and knit as before, three loops, then six, and so on. When the sixteen divisions are done you will have a round ; knit the two sides together, and either crochet up the hole in the middle or make a black velvet button and sew it over it. The top of the casquet is now done ; for the inside of the front cast on twenty-four loops on the same needles, and make all the coloured stripes exactly opposite to each other. Increase the black as before, but you will have to knit four or five plain black rows in each to make them fit. For the band round the head, take up all the loops round the smaller part (when you have sewn it up), knit six rounds in black, then four black, two scarlet, for one round. Second round, four scarlet, two black ; third round, three green, three black ; fourth, two yellow, four black ; finish with six rounds of black and two of blue. Cut a piece of card-board the size of the top of the casquet, put it between the knitting and the lining ; line the other piece, and lay them together, placing the colours opposite each other. Take up six loops of each, twist some scarlet and green wool together, and join them by knitting *together* a loop of each, then a second, and pull the first over the second, as when you cast off knitting.

## KNITTED MATS.

Proceed exactly as directed for the top of the casquet, only casting on fewer loops; make the wide divisions coloured, and the stripes black. For the fringe, stretch a piece of fine twine between two chairs, take a broad netting mesh, fasten a piece of lambs' wool to the twine, bring it round the mesh and loop the end over the twine; loop it a second time to hold it firmly, and continue the same. This is an easy and very expeditious way of making a common fringe, and by sewing the rows closely together, it may be made very thick.

## SHADED CARRIAGE RUG.

This may either be knitted in shades of any colour, or may be made to imitate leopard skins, by mixing the colours properly. Yarn, or coarse wool or worsted is generally used. Cast on as many loops as you require in twine or yarn. Cut your coloured material into lengths. Knit one stitch, put a bit of the yarn between the needles, knit a stitch, bring the end that is behind in front, knit another, place another piece of yarn and so on. The back row is always knitted plain. If the rug is shaded, each row should consist of one shade. As it would be too heavy to be pleasant, it is better to knit squares of four or five inches, and sew them together.

## TASSELS.

These may be made either in lamb's wool or in silk. Wrap the material round a card, till thick enough, then tie one end tightly, and wrap a little of the wool round the top to form a knob; cut the other ends.

## KNITTING TERMS.

*Purl Stitch.*—This is also called ribbed or seam stitch. It is worked by bringing the thread forward, pass the needle under instead of over the stitch, pass the thread round and finish the stitch.

*Slip and Bind.*—Slip one stitch on to the right hand needle, without knitting it, knit the next, pull the slipped stitch over it.

*Throw over.*—This increases a stitch. If you are *knitting*, bring the thread to the near side, and knit the stitch; if you are purling, wrap the thread once round the needle.

*Narrow.*—This decreases two stitches into one. Take two loops together and knit them.

*Narrow Purling.*—The same used for purling; bring the thread forward, and purl two stitches together.

*Slip.*—To take a stitch off the left hand on to the right hand needle *without* knitting it.

*To cast on.*—Take the material in the right hand, bring it under the two middle fingers, and over the first finger; then take the end in the left hand (the needle in the right), wrap it round the little finger, bring it over the thumb, and round the two first fingers. A loop is thus formed. Then bring the needle under the lower thread, and above that which is over the first finger, passing the thread that is over the first finger of the right hand under the needle, which must be drawn through the loop, and the thread which is in the left hand being drawn tight completes the second stitch.

*Another.*—Make one loop on the needle as directed above, then put your needle through it and knit a stitch, but instead of, as usual, keeping the loop on the right hand needle, slip it on to the left; you have now two stitches, put the needle through the last, and in the same manner make a third, and so on till all are done. This method of making a foundation is in many cases preferable to the other, as the second row is easier to knit, the loops being quite loose.

*To wind a ball of lambs' wool inside.*—When knitting in coloured lambs' wools, the balls are apt to tumble down and the wools run off to a great length, to avoid this wind them as follows :—Take the wool and leaving an end of four or five inches in length across your hand, wrap the wool loosely round your finger a few times, then wind your ball as usual, always leaving the end out ; when done fasten the end you finish with under the coil of wool, and draw the first end out, it will pull quite easily, and if the ball drops, the lambs' wool will not run off.

*To fasten on.*—The best way is to put the two ends contrarywise to each other, and knit a few stitches with both, this however can only be done where the two materials are the same colour, if they are not the best plan is to tie a weaver's knot. Fig. A. Make a loop on each piece of lambs' wool, pass one loop over the other towards each other, cross the ends of this last and pass the short one through the opposite loop, draw them quite tight.

*Another.*—Fig. B. Lay the end that is fast to the work, across the new end, hold the latter down between your first and second finger ; take the long piece of lambs' wool, pass it round your thumb nail, *round its own end*, and hold it firm between your finger and thumb, then pull the end belonging to the work through the loop and draw them all firmly together. This knot is preferable to the other when you have only a very short bit to tie it upon, and you can pull it closer up to the work, which particularly in netting, is a very great advantage.

*Another.*—Fig. C. Make two loops, pass them over each other contrarywise, then put the left hand outside thread round the other and through second loop. Pull the loops tightly, and a very firm knit will be formed.

*Another.*—Fig. D. This, which is called a fisherman's knot, is more applicable to twine or coarse material than to silk. Lay two threads together contrarywise, form a loop with one end round the opposite thread, draw it tight, then do the same with the other, tighten it also, take the two long ends, pull them firmly, and the two knots will be securely fastened.

*To cast off.*—Knit two loops, pull the first over the second, and continue the same to the end, pull the end of the wool through the last stitch to fasten it.

*To knit two pieces together.*—Use three needles, lay the two pieces close together; with the third needle, take a loop from each needle, knit them; thus making one stitch, knit another the same, pull the first over the second.

*Knit one, purl one.*—Whenever these terms occur, be very careful to bring your wool *forward* before doing the purl stitch, or you will increase a loop. The same thing must be attended to when you are directed to purl one, knit one, then the thread must be put back before the knitted stitch.

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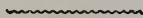


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